THE AMERICAN DANCER

NAMES OF THOSE WHO TOOK BUFFALO COURSE:

Mae Boneberg
Geraldine C. Hoffman
Lois Newman
Helen O'Hara
Betty Parker
Eileen Parker
Betty Rogers
Jeanne Silvernail
Annette F. Tangelder
Cora E. Tapson
Marie Tennent
Helene E. Rumenapp
Margaret Snow
Lena Simpson
Jeanne Elliott
Verna Johnson
Sibyl McKay
Julia Ryan
Doris Ash
Betty Barren
Eleanor Ann Brown
Rhea Kern
Gladys E. McClellan
Elvera Saracena
Antoinette Zona
Joseph W. Witka
Sonya Marens
Miss Monica
Harry Barlow
John Oxx
Doreen Groom
Dorothy R. Tresham
Anne Evans
Mary Bishop Wintour
Frances Sinclair
Lillian Spry
Alma Riva
Betty Joan Bryant
Phyliis Hancock
Florence Rowland
Muriel Horning
John Chute
Ross Beharriell
Jack Lemon
Adele Mazza
Dorothea Oates
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TEACHERS WHO HAVE TAKEN THE COURSE PASS THE WORD ALONG TO YOU:

My first one of Mr. Manning's touring courses and folks, if you want down right PERFECT rhythm it's "Jack Manning."—Adele Mazza.

Your new routines are wonderful and we spent a very profitable day learning them.—Eileen and Betty Parker.

I consider Mr. Manning's Buffalo course was his greatest and this is saying a lot as his work is always excellent. I am sure other teachers agree and his patience is something to marvel at.—Mary Bishop Wintour.

This is the first time I have taken your course, and I'm certainly coming back again.—Doreen Groom.

Not only did I appreciate the value of the numbers you presented today, but I think your interpretation of a semi-classic superb.—Helene E. Rumenapp.

I attended the course in Buffalo and was very pleased with the routines taught. They are all such usable numbers and not too difficult for students. My assistant and three students attended with me and they are as pleased as I am with the work.—Phyllis Hancock (Member D.M.A.)

Mr. Manning's routines are bound to be the outstanding success of the year for both teacher and pupil.—Annette Tangelder.

Enjoyed the course immensely.—D. R. Tresham.

1936-37 Course "GRAND" with a thousand dittos.—Lena Simpson.

I think your course is very instructive, and a great help to all teachers.—Isabel Stockford.

I thought the course was splendid, and well worth the time I gave to it.—Gladys McClellan.

I enjoyed the course immensely.—Alma Riva.

Every minute in the Jack Manning Tap League was most enjoyable, and every bit worth while. "It's a safe Bet."—Alvera Saracena.

The course is always good but exceptionally so this year—well balanced—clearly written and defined and deserves support from all teachers desiring to improve their work and schools. Continued success to you—and all good wishes to you both, Sincerely.—Gladys Bliss.

Mr. Manning is getting better every year—if that's possible. This course is colossal. He is tops as a tap teacher.—Sonya Marens.

I feel that this course I had the opportunity of taking from Jack Manning in Buffalo is invaluable. The new routines are very fascinating and interesting; and they will be very entertaining to any audience.—Julia Ryan.

Although Jack Manning's routines of previous years have been very popular among my students, I think the routines taught this year far surpass anything he has ever accomplished.—Eleanor Anne Brown.

I am convinced the Jack Manning Teaching Tour course is invaluable to the teachers of tap dancing in Canada and the United States. Sincerely—Anne Evans.

Another year which always brings the very best in originality and novelty routines from Mr. Manning.—Geraldine Hoffman.

In his 1936-37 Teaching Tour I feel that Jack Manning surpasses all previous courses. Especially fine was the Tap Novelty "Anvil Chorus Tap." Good luck to you Jack and am looking forward to future Teaching Tours.—Marjorie Miller.

I thoroughly enjoyed all your course and was very glad I came to take it.—Dorothy Oates.

Mr. Manning's routines have always been the "HITS" of my recitals. You may depend upon them for giving a professional touch to the show.—Margaret Snow.

I have been taking Jack Manning's routines for the past three years and this course was the best yet. Sincerely.—Sibyl McKay.

Jack Manning's course at Buffalo was the "TOPS."—Betty Joan Bryant.

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PRO *and* CON

- *Viewpoints Gleaned from*
- *the Editor's Mail*

My dear Miss Howard:

Thanks so much for reminding me to re-subscribe to your grand magazine. I would be lost without its help.

Yours sincerely,
Doris Benton, Hasbrouck Heights, N. J.

Dear Miss Howard:

. . . May I take this opportunity to compliment you upon the improvement of the late issues of THE AMERCAN DANCER. It is certainly one of my important assistants in my studios, and I will assure you you have the praise of my students as well as my sincere appreciation for your splendid publications.

Sincerely yours,
Phillis Kapp, Des Moines, Iowa.

Dear Miss Howard:

The following, I am sure, will in a little way help to lengthen the life of dance teams. Should you feel you want to help this department of the dance art I would appreciate your printing it:

Many people are under the impression that dancing is more or less an easy way of making a living. Some go so far as to believe that all a couple has to do to become a dance team is to purchase a full dress and an evening gown and then select a teacher and say "I want a routine like so and so." And they're on the way to fame and fortune. However, I can assure you that this illusion is short-lived. Unfortunately, sometimes the result of this shattered illusion causes great disaster not only to the people who were credulous enough to believe such fairy tales, but to the artists who have for years gone through serious and tedious training.

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THE AMERICAN DANCER — JANUARY, 1937

Vol. X, No. 3. Issued Monthly by The American Dancer Magazine Publishing Co., Ltd., 250 West 57th St., New York City. Subscription price is $2.50 a year; 25c a copy. Canadian $3.00 a year. Foreign $3.50 a year. Entered as second class matter May 15, 1933 at the Post Office, New York, N. Y., under the act of March 3, 1879.

PROMINENT DANCE STUDIOS

• PRO and CON . . .

What is the outcome of our gullible friends? They get panicky and seek out the most successful team of the moment, adopt their style (or should I be brutally frank and say steal) which they have struggled in some case for years to perfect. In practically all cases the copyists will denounce the very dancers they imitate. Start untrue stories, yes, and even glorify in the malicious gossip of how so and so were a big flop here, and what that critic had to say about so and so. (Would they only stop and investigate they would find that the critic who reviewed the team often doesn't know the first thing about dancing.)

What I am trying to convey is that the dance teams of the present day are riding for a great fall unless they take heed and stop worrying about the other fellow and give one another fair competition.

Dance teams have stagnated. Eighty-five per cent of them are running around creeping all over each other. Do you doubt me? Well, try this game (I choose to call it picking the Veloz and Yolandas): How many teams have you seen who go so far as to not only imitate their dancing—but even their music, appearance, clothes and mannerisms. Even comedy dancers (duets and trios) are knocking themselves out, aping one another. See one—you see them all!

You reply, "Someone must set the style." True, but at least give the originators credit—where credit is due.

The highly successful DeMarcos, Cole and Dudley, Enters and Borgia, Medranno and Donna, and no doubt others of which I am not aware are a welcome treat. *Why?* Because, above all things, they are original. Dancers, dare to be yourselves.

An Observer.

Gentlemen:

THE AMERICAN DANCER is a decided asset to my studio, the children looking forward toward its arrival each month.

With best wishes to the best magazine I know!

Yours truly,
Margie Currier, Norfolk, Nebraska.

To The American Dancer:

In the December issue I had a note regarding a trip I made which was more than 12,000 miles. You have 1200 miles, which makes quite a difference. I travel 1200 miles frequently, but 12,000 miles took almost eight weeks. We travelled to Canada, the Pacific Coast, Catalina Islands, Tiajuana, back to the States, down to Mexico City and most all Southern States. Please correct same in next issue.

Very sincerely,
Christina Brownsweiger.

NOTE: *Our mistake! The difficulty is that we can't very well blame all the errors on the printer, for he sees this before you do, and may turn the tables.*—ED.

Dear Sir:

Just a line to let you know how much I enjoyed receiving THE AMERICAN DANCER this month. Congratulations! It sure is more interesting. Hope you enjoy reading this as much as I enjoy writing it. After all, one likes to let out her thoughts once in a while.

Sincerely,
Carol Verne, Cleveland, Ohio.

Gentlemen:

Enclosed is a newspaper clipping from an Omaha paper for Sunday, November 29, which I thought might be interesting to you,

NEW YORK NEW YORK

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• PRO and CON . . .

inasmuch as the title page of December's American Dancer carries a picture and article about Ruth Harrison.

While I am writing I would like to make a purely personal comment as to the change I have noticed recently in your magazine, which seems to me to be all for the better.

Business in general seems to be very good in this part of the country, and the Christmas business seems to be shaping up very nicely. The clubs and theatres seem to be using more dance revues, etc., than usual. All in all, we look for very good Christmas business and I think that the other dance studios here are finding things much the same.

Wishing you the season's greetings, I am,
Very truly yours,
Edward H. Fish, Omaha, Nebraska.

NOTE: *The clippings Mr. Fish enclosed report the demolishing of the old Chambers Academy in Omaha where such famous dancers as Fred Astaire, Ruth Harrison and* 20,000 *other Omahans learned to dance! Thank you, Mr. Fish.*—ED.

Dear Miss Howard:

Want to thank you for using the news I send you, also want to let you know that THE AMERICAN DANCER is one hundred per cent better than last year. I am so proud of the way your articles are running, the way they are set up, and so forth. Keep up the good work—really a magazine to be proud of!

Again, thank you, and the best of luck for your success in THE AMERICAN DANCER.
Gladys Kochersperger, Merchantville, N. J.

Dear Miss Howard:

Have just been informed by a teacher here that the . . . course was advertised by mail to be conducted at the Hotel Gibson, Cincinnati, last Sunday. This was to be just one week prior to my course and at the same hotel.

As I understand it, three teachers appeared at the hotel ready to take the course and, after waiting about one hour, made inquiry at the hotel as to whether these people had a reservation for a room in which the course was to be conducted. They were told that no reservation had been made.

As a result of this at least three teachers went to a great bother just to be fooled. In my way of thinking this sort of thing is, to say the least, going to have a very bad effect on other legitimate teaching tours that might now be on the road. A teacher who travels any distance at all to be dealt with in this manner would have to be coaxed with a special pullman car to get her to go to the next teaching tour that might happen along.

I feel that the teachers throughout the country, as well as those who are doing a legiti-

NEW YORK

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• PRO and CON . . .

are actually engaged in a legitimate teaching tour business, securing their reservations at hotels with substantial payments in advance for hotel ballrooms, should be in some way protected against these annoyances. I feel that there would be no better way than to make mention of these points through the TEACHERS' OWN MAGAZINE (caps are Mr. Manning's) THE AMERICAN DANCER.

Anything you might do along the lines of protection for the teachers against the above mentioned practice will certainly do all concerned lots of good, and will receive my personal appreciation.

With every good wish, and permit me to state here that the December issue of THE AMERICAN DANCER magazine was in my estimation the best dance publication that I can remember in my years in this profession.

Jack Manning.

P. S. There is a fire going on in the hotel right at this minute! Many engines outside pumping water, etc., but the course will be given Sunday, regardless.

NOTE: *The course mentioned by Mr. Manning was not advertised through* THE AMERICAN DANCER. *We assure our readers, however, that whenever teaching tour ads appear in this magazine we will make every effort to check on the reliability of the teacher concerned and to exert every possible protection of our readers against their being inconvenienced.*—ED.

Editor:

I think your magazine is delightful and exceedingly interesting. For various class prizes I have presented THE AMERICAN DANCER, which, according to my students, is the best prize of all. They read it from cover to

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• PRO and CON . . .

cover and then begin all over again. I, myself enjoy your articles on Ballet, and the children of course enjoy the photographs. Since I took several of my Honor Roll Students to the Monte Carlo Ballet, which they so enjoyed, their interest in THE AMERICAN DANCER has increased.

All success to this great dance magazine.

Sincerely,
Lane Naffin, Pleasantville, N. Y.

Dear Madam:

Referring to the article, Hula for Men, in your November issue. While Mr. Gessler has been in the islands long enough to really know the hula, his statement "feet keep time to straight 1-2-3 rhythm" might cause readers to believe that the dance is done to waltz time. I learned to keep a 1234, no weight on the 4th beat, and, of course, waltz time music is *never* used. I was born in the islands, raised on a hula diet, and during my teaching career taught dramatics in the public schools to the girl pictured directing her class. I'm sure Mr. Gessler knows the point about waltz time, but he didn't make it clear. I suggest you ask V. Huapala Mader to clear this. Mr. Gessler is an excellent critic and I do not mean to doubt his knowledge, for at one time I taught him and Mrs. Gessler social dancing and he has reviewed my acting and dancing many times.

Maurice Pilares, Berkeley, Calif.

EDITOR'S NOTE: *Following Mr. Pilares' advice, we consulted Miss Mader and present her opinion herewith*:

In answer to our conversation this morning in reference to the statement "the feet keep time to 1, 2, 3 rhythm," I feel Mr. Gessler

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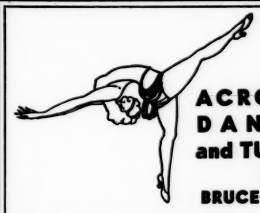

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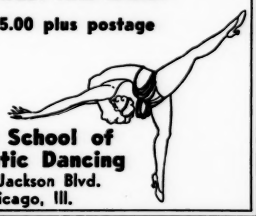

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meant to say the feet keep time to the count 1, 2, 3.

Now, as to the question of Hula Rhythm, modern hula music is written in either common time (that is four quarter notes to the measures, or 4/4) or 2/4 rhythm. It is like our foxtrot time and played usually at a moderate tempo, sometimes fast, sometimes slow. One cannot dance a hula to waltz rhythm.

There is in the hula a step which is used very frequently and sometimes it is the only step used throughout an entire dance. This step is done to the count of 1, 2, 3 with the fourth count held. The step begins on count one in the measure in most hulas. Now and then it will begin on the third quarter note when written in 4/4 time. It is this step that Mr. Gessler had in mind.

The old time chants and hulas are varied in rhythm. An explanation of these can be found in Ancient Hawaiian Music by Helen Roberts.

If there is anything more you would care to know about this I will be glad to give you what knowledge I have on the subject.

Vivienne Huapala Mader.

Dear Miss Howard:

A tragedy has occurred! My November copy of THE AMERICAN DANCER has been lost. I just can't do without it. Will you please send me another copy? Take one month off my subscription to pay for it.

Business just seems to improve naturally and steadily. I have been teaching for seven years, but only three years since my daughter was born. Each year enrollments have doubled. This year I can afford to specialize with children—the work I enjoy most. I notice all your reports in the "Dancer" have the same trend.

Cordially,
Vivian Buchanan, Holyoke. Mass.

Dear Miss Howard:

Just received this month's issue. I think it is delightful. It made me feel as if I had a Christmas Stocking bursting with gifts.

Most sincerely
Harriet A. James.

Dear American Dancer:

Here is my check for twelve months subscription. Your December issue is very nice. A few criticisms: I wish you didn't have so many photographs of children, most of which prove what bad teachers they have. And a personal remark for Miss Vitak, whose articles are very interesting and well written otherwise. But why so many grammatical errors in French ballet terms? It is *rond de jambe,* not *ronde* (*ronds* in plural); *grand battement,* not *grande,* etc. But I am sure it is the negligence of the printer.

Yours truly,
Suzanne Karpova.

NOTE: *We thank Miss Karpova for her generosity in assuming the errors were the printer's. As a matter of fact they were not Miss Vitak's errors and we regret they occurred. We are thinking seriously of presenting the printer with a copy of Zorn's for Christmas—just in case!*—ED.

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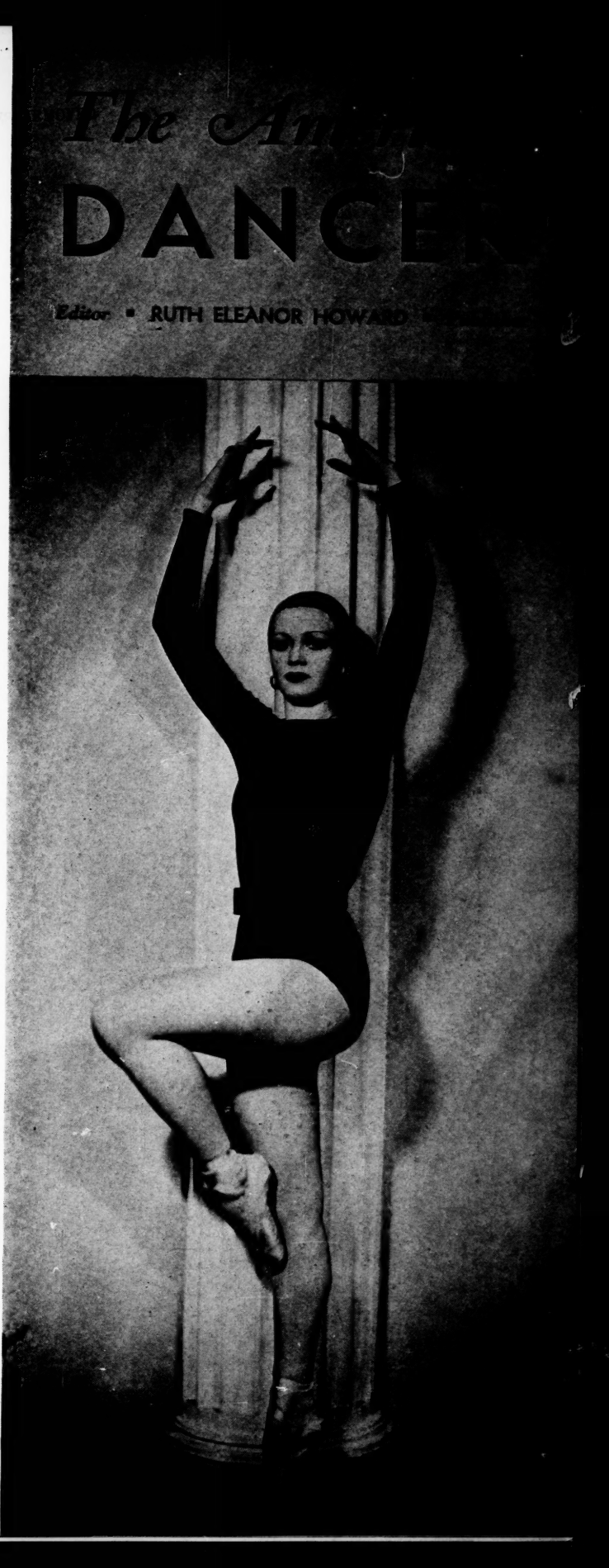

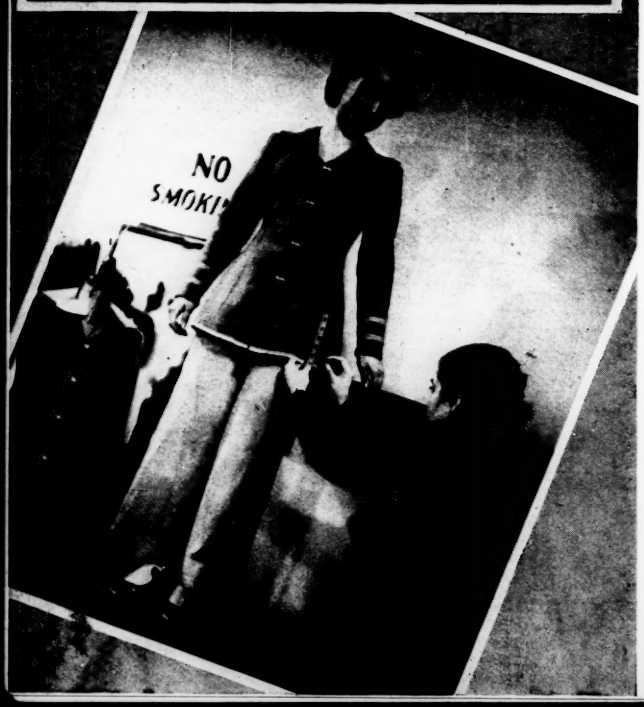

Behind the Scenes at

A Glimpse into the Routine that kes Corps deBallet and Precision Tro in

by **LEONARD WARE**

THE idea of going back-stage at the Radio City Music Hall had long ago intrigued me. The giant stage with its vari-colored array of changing scenes, its weekly spectacle of the Rockettes, so perfect in their precision, the Corps de Ballet, the Glee Club and its many other interesting and diversified attractions has, since the very beginning, probed deep into my curiosity. How, I wondered, is it possible for this institution, the most tremendous of its kind in America today, to present such a myriad variety of entertainment each week with such perfect exactitude and still maintain a high standard of excellence and good taste! From "front" every bill is so meticulously ordered and presented with such fluency and smoothness. Is it possible (I thought) that this great machine can operate as smoothly and with as great ease from behind the scenes as appears to be the case from the darkness of the auditorium?

And the Rockettes and the Corps de Ballet! These two groups of dancing girls who, through the perfect co-ordination of their work have made themselves famous as groups rather than as individuals, aroused a special interest in me, more than anything else at the Music Hall. I could not help but wonder, what are these girls like who are of such a sameness on the stage? Who are they? And from whence do they come? How do they live? And how, in spite of their four shows daily and five on Sunday, do they dance with such enthusiasm and perfection at all times? (Never in my innumerable visits to the Music Hall have I seen one of them make a slip.) These are all questions that confronted me long before I knew that I was to visit the "inner sanctum" of this Temple of Terpsichore where all things seem to happen by some strange magic. And so, with this assignment, the great turn-table of yesterday's imageries, like the revolving section of the Music Hall stage, slowly turns into the lucid brightness of today's realities. And with this revelation there are many surprises, especially in connection with the Rockettes and the Corps de Ballet.

The Music Hall itself is the most enormous place imaginable. All in all, it took me two whole days to get the information I desired. For backstage life, I soon learned, is a very different story from the illusion it projects over the footlights. Getting into its labyrinthine

Top—This Rockette is listening in on the Fashions for Women program between shows
Center—No, this is not a Siamese twin, but a trick camera shot of one of the Rockettes
*Lower Left—*HARRIETTE ROGGE *personally fitting* IRIS HARRIS. *By the way, this Rockette was a pupil of* CAPERTON PRESTON
*Lower Right—*LOUISE FORNACA, *ballet soloist, knits herself a pair of bright red tights*

es at the Music Hall

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ways is somewhat like being caught in that curious and swirling maelstrom that gathers in Times Square New Year's Eve or like being lost in the subterranean passages of the Grand Central Station. Yawning halls, thousands of doors (all leading to a different and unknown destination), ominous tunnels and bridges for seven floors, girls in costume assembling on the bridge above the stage awaiting one of the long line of elevators which transport them in a flash to the stage level for their entrances. These are only a few of the things which turn the stage of the Music Hall into a veritable pandemonium.

Talking with the Rockettes or members of the Corps de Ballet (the very thing I had come backstage to do) I soon realized was next to impossible, for these girls have very little spare time. (What interviews and what information I did succeed in acquiring were obtained "on the run".) When they are not dancing upon the stage they are busy in the rehearsal room rehearsing their routines for the forthcoming show. Rehearsals begin on Monday and last through Thursday. Monday the Rockettes have the stage for rehearsal and the Corps de Ballet has the hall. On Tuesday vice versa. On Wednesday they are both rehearsed on the stage. Like a great jig-saw puzzle the show is fitted together in preparation for the dress rehearsal with the entire company, orchestra, etc., on Thursday. Rehearsals begin at nine o'clock and continue until the first show and are continued thereafter between shows for the remainder of the day. If the routines in preparation are particularly difficult an additional rehearsal is called after the last show at night. So, as one can see, the thought of a Rockette's or a ballet girl's spare time is purely a platitudinous one. They do find a moment here and there, however, in spite of the fact that it seems an impossibility, to perform the necessary task of shopping and some of the more ambitious of the girls manage to attend a class a day in some one of the prominent ballet schools. As can readily be seen, this is, truly, a world of legerdemain. With so strenuous a schedule, heaven knows it would have to be!

Beginning at the beginning, I was curious to know just how one goes about "getting into" the line of Rockettes or the Corps de Ballet? First one must have an audition, I was told by one of the dancers whom I managed to corner in her flight from dressing room to stage. To become a member of the Corps de Ballet one must have a background of ballet, a technical equipment, etc. The task of being a Rockette seems to me to be a more difficult one. At least it is more demanding. A Rockette must be able to perform all kinds of dancing. She must be able at all times to assist the Corps de Ballet in any of its numbers although she is never required to dance *sur les pointes*. After a Rockette is chosen she is rehearsed for a week in the fundamental steps that are necessary for "line" work. She is then taken into the regular rehearsal. Precision and exactness. of course, are the major requirements. Each girl knows exactly how high a kick should be and at exactly what angle. These girls

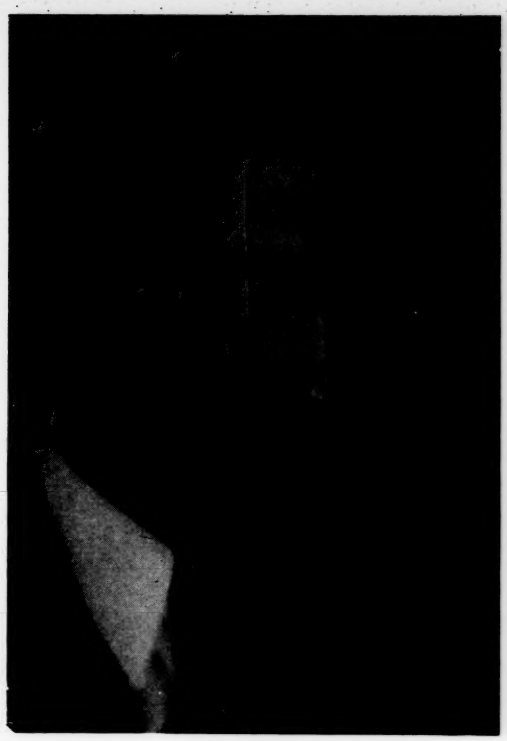
(*Continued on page* 21)

Top—CONSTANCE COLLIER *goes to the cafeteria for a bite to eat before the bell rings for the next show*
Center—This rockette calls her mother to say she won't be home. She will spend the night in the dormitory so as to be on hand for an early morning rehearsal
Lower Right—In the dressing room at the make-up bench
Lower Left—This girl is so engrossed in The Green Knife that she doesn't even know we are taking her picture

IMPRESSIONS OF THE BALLET RUSSE

Spectre de la Rose as danced by Lichine inspired the figure imposed on Toumanova's lovely head in the performance caricature drawn at the Metropolitan Opera House for **THE AMERICAN DANCER,** *by Val Arms.*

by
JOHN MARTIN



JOHN MARTIN

The Modern Dance

The Second of a Series

II—A Glance at Its Historic Basis

IT IS frequently charged against the modern dance that it is decadent and retrogressive in that it is a reversion to the primitive, and obviously going backwards is not the way to make progress. This is one of those half-truths with sufficient foundation in fact to be convincing to the casual listener but capable of assuming a totally different aspect upon fuller consideration.

To those who are accustomed to judge dance movement by the agreeableness of its surface, who are looking for grace, lightness, elegance, the movements of the modern dance are likely to come as a complete shock. Its sparseness, its solidity, its absence of flourish, smack of the elemental, and have, indeed, much in common with the movements of primitive dance. This, however, is not their aim, for, as has already been pointed out, the surface of the dance is not of primary importance to the modern dancer. He is concerned with conveying emotional concepts to his audience by whatever surface means may be developed by his essential material, and he is no more bent upon making it ugly, heavy and grotesque than he is upon making it pretty, airy and captivating.

The modern dance is in no sense whatever an attempt to revive and restore primitive dances or the movements of primitive dancing. It is, however, deeply concerned with those basic problems of expression which belong also to primitive dancing and have never disappeared from the world since the first man began to move. As a matter of fact, they go back even further than that, for much lower orders of life than man are known to employ movement in the form of dance for purposes other than entertainment. A great many animals dance, birds have numerous dances fairly highly developed in form, and even fish are known to dance; nor are these manifestations exclusively confined to the mating season as has sometimes been supposed. It is scarcely within our province to worry about the motivation of these animal dances, and it is extremely doubtful if we could find them out with any degree of certainty even if we tried, but the motivation of the dancing of primitive men is considerably less conjectural. The tribal practices of barbaric and primitive peoples all over the world have been copiously examined and recorded, and though the record has rarely been made by one with special dance knowledge, it is nevertheless ample to bear testimony of everything we are likely to be interested in.

Generally speaking, primitive man danced about those things which he felt to be true but which he could not discuss intellectually because he did not understand the forces involved. Why the sun rose, the rain fell, the crops grew, sickness and death came, he did not know, but he recognized the existence of all such phenomena and the necessity of being able to control them. And control them he did, at least to his own satisfaction, in his religious and social rituals which were predominantly dancing. Of the intricacies of sympathetic magic, totemism, religion, and their relation to art it is manifestly impossible to speak here; suffice it to point out that the dance in its origins was not merely an expression of joy and happiness, youth, beauty and sex-appeal, though, to be sure, all these things played their part since they belong to life experience. The dance was primarily a serious medium for the expression of the deepest experiences of the individual in his tribal and his universal relations, irrespective of whether it was entertaining or not. It was, in other words, not an amusement form.

Did primitive man, then, never dance for amusement? Certainly he did, though most frequently even his amusement dancing had religious significance, and we find clowning to be almost universally ritualistic in simpler cultures. The three divisions of dancing—recreational, spectacular and expressional—are represented here as in all other healthy cultures, though, to be sure, in different proportions.

Primitive man laid his chief emphasis upon expressional dancing because of its vital contribution to his daily life, and it is this fundamental principle which the modern dance is restoring for the sake of its vital contribution to the life of today. To attempt to restore actual dances for the control of rain and crops would be the height of folly, but to make use of the essentials of the expressional dances which always have been and always will be part of man's native equipment and to adapt them to the emotional needs of our own time as primitive man adapted them to his, is to make the dance once again a useful, contributory element of living. To this extent and to this extent only is the modern dance concerned with "reverting" to the primitive.

As we look backward over the history of dancing we find that every vital step in progress has been made on the basis of this very principle, whether we are dealing with what is termed modern or what is frankly concerned with spectacle and entertainment. With the recreational dance we are not primarily concerned here, for it belongs more properly in the

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Photo by ARNOLD GENTHE
SHAN-KAR *and* SIMKIE

The Secret of Shan-Kar's Success

by **BASANTA KOOMAR ROY**

Author of

"Rabindranath Tagore: The Man and His Poetry"

"WE are going to dance tonight at Montclaire, New Jersey, would you like to go with us, Basantada (Brother Basanta)?" Uday Shan-Kar asked me one day during his last American tour about three years ago.

"I shall indeed be delighted to go with you to Montclaire tonight " I quickly replied.

So I went that evening with Shan-Kar and his company. As I was watching crowds of fashionably dressed men and women surging into the hall, I noticed at a distance, a little girl approaching on crutches. It was certainly a tragic sight to see. Pain was painted on the child's face and yet there was a joyous spirit in the gait of her walk on crutches.

Soon she began climbing up the steps leading to the balcony. I offered to help her up, but she said she could manage better alone. I sadly watched her struggling as she ascended the marble steps.

As soon as the performance was over and Shan-Kar, the Lindbergh of the dance world, was receiving more than a royal reception, I went out and stood at the foot of the stairs to the balcony. When the little girl on crutches came down, I asked her:

"What happened to you?"

"I was kicked by a horse."

"Then you should have been in bed."

"I know," she replied sadly, "but I did not want to miss Shan-Kar's divine dances. I would crawl out of my deathbed to see Shan-Kar dance," she ended, with a ring of proud reverence in her voice.

I was so deeply moved by this little American girl's devotional admiration for the art of Shan-Kar that I could not say another word. And the child walked away struggling on her crutches.

During Shan-Kar's first American tour with his own company in 1932, I often noticed a young American woman at the New Yorker Theater. Curiosity once led me to ask her:

"You come to see Shan-Kar dance quite often, don't you?"

"Yes, indeed. I have not missed him even once. I am a dance student. I go without luncheons or dinners in order to save money to be able to see him dance every time he appears in New York. Does Shan-Kar teach dancing?"

An American boy once told me, "My father gave me money to buy a new pair of shoes. I had my shoes patched and I used the money thus saved to buy more tickets for Shan-Kar recitals."

What is true of New York is true of all America, all Asia, and all Europe. Critics, dancers, and general concert-goers all over the world universally acclaim Uday Shan-Kar as the greatest dancer in the world today. The very mention of his name fills halls and theatres in every country, continent and hemisphere. He is indeed one of the few artists in the world today whose success is insured by destiny itself. The three most popular men of India today are Gandhi, Tagore, and Shan-Kar.

What is the secret of such a phenomenal success as that of Uday Shan-Kar?

From his earliest childhood Shan-Kar cherished the ambition to become a great painter. As a boy he painted with chalk and charcoal anytime and anywhere, quite often to the annoyance of his dear mother and the maids at home.

Dr. Shyam Shan-Kar, Uday's father, was a great scholar and a deep student of philosophy. He believed in re-incarnation; and thus he recognized that the child was a born artist. So he sent Uday to the Bombay School of Art where he studied painting. Then he was sent to London by His Highness the Maharaja of Jhalawar. In London he studied painting under Sir William Rothenstein at the Royal College of Arts and at an exhibition of paintings won two first prizes. He is an excellent painter.

His father was also a great musician and he taught Uday, his eldest son, music. Consequently Shan-Kar is an accomplished musician, and a master of the orchestra for Hindu music.

And then under the artistic influence of Anna Pavlowa, Uday Shan-Kar became a dancer—and eventually the dancing partner of Anna Pavlowa in her Hindu ballets.

When an excellent painter and an accomplished musician decides to be a dancer, the outcome becomes a unique and phenomenal achievement. And that is exactly what happened in the personality of Shan-Kar as a dancer. As a musician he has created an orchestra of Hindu musicians to accompany his dance dramas. And he creates and reviews the choreography of his dance compositions with the skill and the eyes of a prize painter.

It is this unique combination of three great artists in the one personality of Shan-Kar which makes him such a great dancer and insures the unfailing success of his dances in the East and in the West.

Shan-Kar is a hard worker. He is never afraid of work—hard work, tedious work. With affectionate care and infinite patience he trains himself and the members of his company for hours at a stretch. The devout reverence of his patient rehearsals endows the company of dancers and

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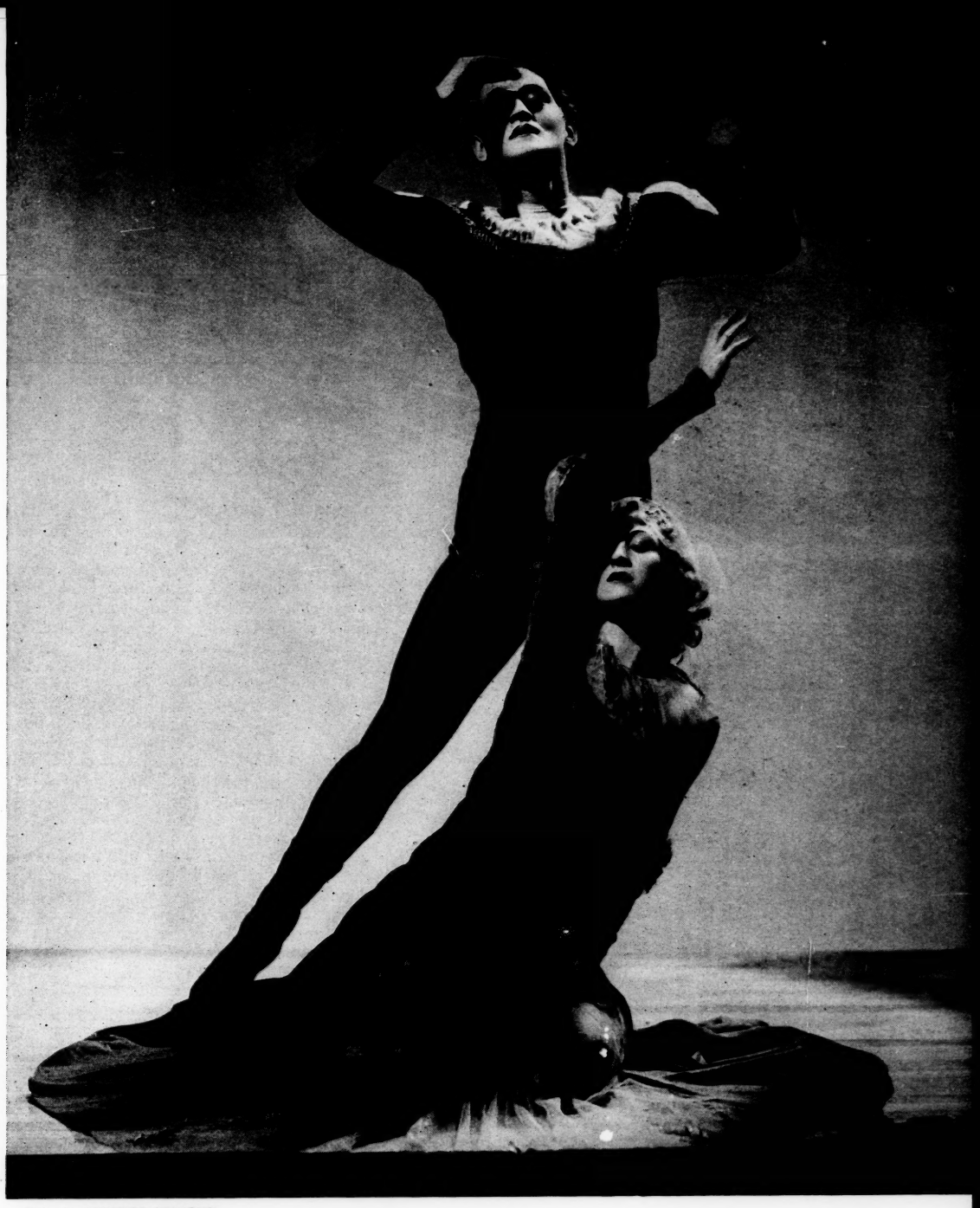

Photo by MAURICE SEYMOUR

GRACE and KURT GRAFF
As they appear in their new Ballet Renaissance

AGNES DE MILLE

Shakespeare and Dancing

Agnes de Mille Sees the Two As Rightful Allies

by **FRANCES H. CURRAN**

AGNES DE MILLE is recognized among dance critics not only for her dancing but for her imagination and originality in costuming. We saw her for a few minutes, on board the Ile de France, as effective in the simplest of tailored suits as in her most ornate costumes. She moves with the grace and vitality that characterize her dancing, and seems to be living a bit of choreography even when doing such mundane things as directing the steward where to put her bags in a quick, staccato French.

Miss de Mille was on her way to London, accompanied by her mother, Mrs. William de Mille, where she will give a series of concerts, not returning to New York till February. She was recently with the Leslie Howard production of *Hamlet*, dancing in the play contrived by Hamlet to "catch the conscience of the King." The person in charge of the musical accompaniment, however, insisted that an ancient instrument called the serpent should be used, but so unaccustomed were the audiences to its strange and unfamiliar tones they greeted it with guffaws of self-consciousness so the desired effect was entirely spoiled. Miss de Mille tried the scene in pantomime with no music but found the limitations so marked she felt it better to abandon the experiment. Not at all disheartened, she believes that the interest in *Hamlet* can be definitely enhanced with dancing and that it lends to the play more reality. She also directed the dancing in the Metro-Goldwyn-Mayer production of *Romeo and Juliet* and is enthusiastic about the present trend to Shakespeare on both stage and screen.

"There is a place for dancing in any production that is an artistic achievement and Shakespeare offers us the highest type of masterpiece to work with. Dancing gives atmosphere to the Shakespearian dialogue and interprets a past era much more vividly than verbal or pictorial description. The movies particularly have an opportunity to bring dancing before a large public. They can photograph patterns and lines that an audience largely misses when viewing dancing on the stage. I believe that anyone has an instinctive appreciation for really good dancing, and as the movies can go to every section of the country they could bring multiple enjoyment, as well as education, to people who may never have had the opportunity of seeing dancing as an art."

Miss de Mille's chief complaint about the motion picture industry is the complexity of its organization. It is practically impossible to carry on an idea without its being so modified by one department or another that little is left of the original inspiration when it finally comes up for recording.

"But there is always hope," she remarked philosophically. "Movies have improved, and if the progress is slow it is at least worth waiting for. I have the natural impatience of one who sees infinite possibilities going to waste."

Miss de Mille is the niece of Cecil de Mille. She spent her childhood in Hollywood and was forced into dancing by "economic necessity." During the war, at the age of fourteen, she "adopted" two French orphans in a moment of generosity untempered by practical considerations. When faced with the parental edict that she would have to find a way to support her "family" herself, she presented a series of concerts to the neighborhood, dancing around the banana tree in the back yard. Her audiences were enthusiastic then as now but as merciless in their criticisms as only children can be. Her fame spread, however, the de Mille yard was crowded to capacity, and the French orphans prospered. At that time she began to take lessons but stopped when she entered the Los Angeles branch of the University of California. Upon her graduation Miss de Mille once more resumed her dancing but found it an almost superhuman task to recapture all she had learned before.

"Only sheer love of dancing could have carried me through such a trying period," she said. "No amount of determination or will power could have forced me to work so hard if I hadn't loved dancing so much that I kept at it in spite of myself. It is amazing how quickly one can acquire bad habits and how hard it is to overcome them if they have been ignored for a number of years."

Miss de Mille made her professional stage debut with Jacques Cartier in 1928 and later directed and took part in the famous Can-Can number of the *Black Crook* that Christopher Morley revived in Hoboken. In 1930 she was President of the Concert Dancers' League and worked successfully for legislation allowing concerts on Sundays. She is known and respected for remarkably sound business judgment that is rarely found in an artist.

Whether Miss de Mille is in Los Angeles, New York, or London—and she regards each one as her home—she takes a lesson in technique every day. Among her teachers are Rambert, who taught Nijinsky, and Carminta Maracci. She is also a student of ancient dances and folk dances, particularly of the English and Irish people. She feels that these are her natural heritage and especially adaptable to her type of dancing.

"One's talents are limited by experience and temperament," she said. "I will never attempt a Spanish dance for it represents a nature entirely foreign to mine. I might be able to master the technique but never the feeling that should go into a Spanish dance."

When in England Miss de Mille works with the Dolmetsch family who make a study of dancing from its earliest conception. Mrs. Dolmetsch deciphers and translates ancient graphs and hieroglyphics; the father, Rudolph, makes reproductions

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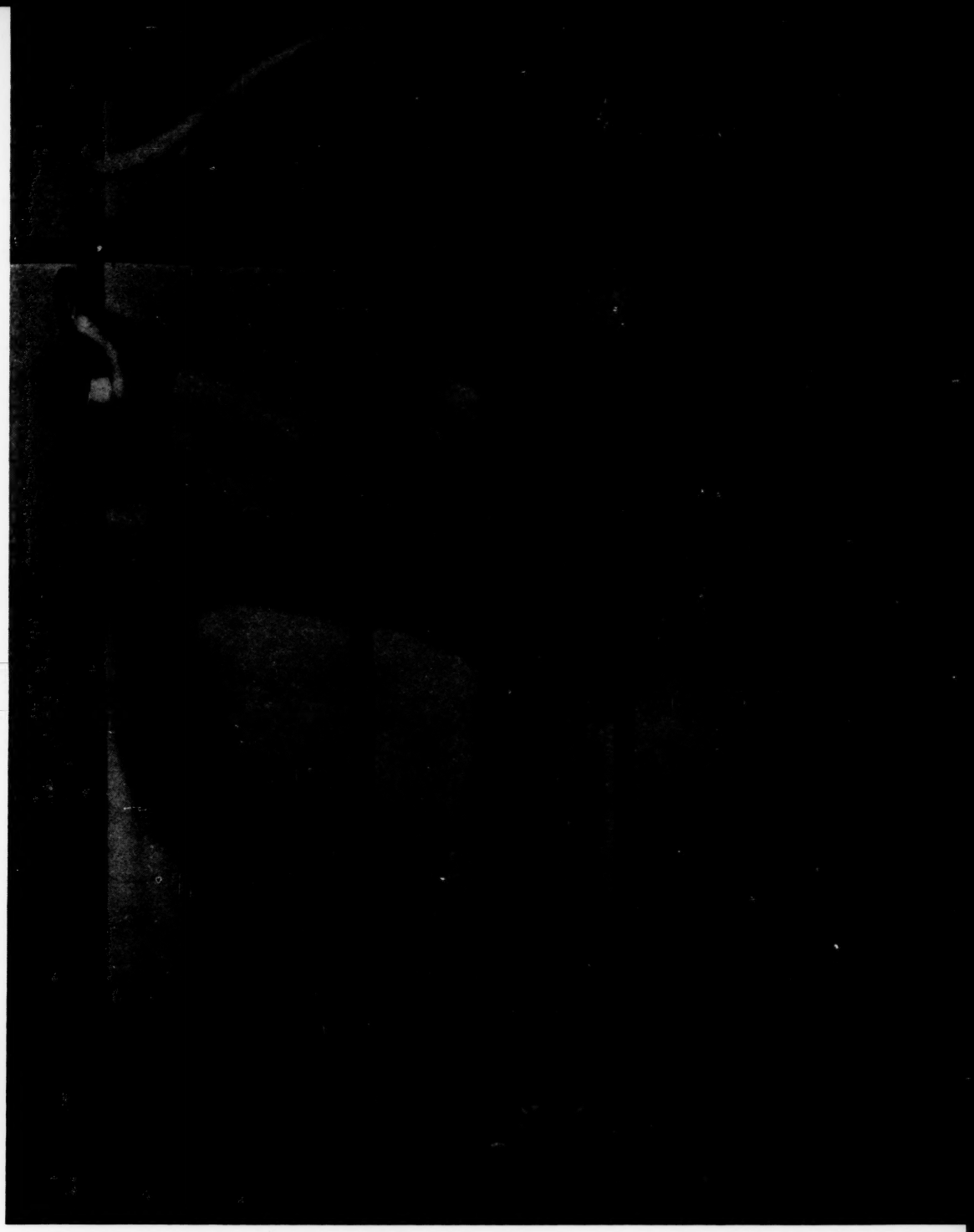

ELEANOR POWELL

Snapped by the cameraman as she went through the first rehearsal of her new picture—Born to Dance

Photo—TOYO MIYATAKE

KENJI HINOKI

Kenji Hinoki

Inherited His Right to Be a Dancer and Carry On the Tradition of an Ancient Family

by **DORATHI BOCK PIERRE**

IT is an interesting fact that mental habit, which is so strong in all of us, the habit of thinking everything and everyone outside our own particular sphere an unknown and strange quantity, is the reason we look upon oriental artists as being especially removed from our understanding.

Therefore, it was an unusually pleasurable and informative interview I had with Henji Hinoki, young, handsome Japanese dancer, making a leisurely world tour, studying the native dances of the countries he visits. When I met him he was lamenting the lack of native American dances. He could not understand such a large country and so many people without national or ceremonial dances. I tried rather lamely to explain the situation and the dances which had a folk character, but he was not satisfied. He was born on the Island of Shikoku, and every year his family makes a pilgrimage there and dances a folk dance in the moonlight; and he is sorry not to find this kind of family dance in America.

Hinoki is making his first trip to this country and he is enjoying every moment of his stay. He speaks very good though limited English, and expresses himself well, his eyes flash with humor, and he makes quick graceful movements with his hands. His entire personality is one of eagerness, and he is filled with bouyant, emotional vitality.

In Japan, as in Europe and America, dancers are working in a modern, topical idiom, the essential difference lying in the tradition.

Just as in the early days of the ballet in Russia when Frederick, Elizabeth and Catherine imported dancing masters from Europe, or sent native masters to France and Italy to study, so the Japanese welcome European dance masters, and send their own choreographers to Russia and Germany to study.

The Nöh dramas or dances (the words are interchangeable) originated in the religious ceremonies and folk tales of early times, and through reiteration have become classics, using the inseparable arts of poetry, acting, dancing, and music. These classics are so highly esteemed that their correct performance is not left a matter of chance. No one may simply elect to be a Nöh dancer. One must inherit the honor. The right of inheritance to the profession is not determined by seniority, but entirely by fitness for the art, and in Japan dancing is highly regarded as a profession.

Many generations of Kenji Hinoki's family had produced a traditional classic dancer. His mother was a dancer and choreographer to other dancers, and today she still teaches in aristocratic homes where the classics are kept alive. Kenji was one of several children, but he was signalled out as the one most adaptable mentally and physically to carry on the family tradition. When he was five years old he was taken in hand by his mother and grandmother, who was also a dancer, to learn the postures and technique of his profession.

A dancer in Japan does not try to learn everything in as short a time as possible. He trains slowly and surely, with certain exercise dances for certain ages, and no matter how proficient the pupil, he may not learn the dances and exercises designed for the ten-year-old until he is actually ten years old. This is one reason the Japanese dancer, although possessing extraordinary muscular control never has large knotted muscles which are usually the result of hurried and poor training.

Little Kenji, being all boy, was too young to understand or appreciate the honor, and did not want to dance. He would always run away when it was time for his lesson. As he says, "I escape." Then, with a rue smile he slaps himself on the shoulder to denote that his watchful mother always succeeded in capturing him again.

He worked endlessly, escaping, being brought back to more work, but determined that he did not want to be a dancer. Finally, when he was nineteen, he entered a musical college with the intention of becoming a musician and composer. His family did not object. One can imagine them, calm, philosophical, knowing he could not escape his traditional fate.

And sure enough, at twenty-one he left the college and went to Tokyo, where he enrolled as a student with the famous Shigyo Masato-shi, great dancer and choreographer of the Shochiku Theatre. Shortly after he opened his own studios in Tokyo. While there his interest in occidental dancing was aroused by his master, Shigyo Masato-shi, who had studied with Wigman in Dresden, and he now took up its serious study. It is interesting that both Wigman and Kreutzberg had phenomenal success on their tours of Japan, where they found many converts and followers for the modern dance.

Kenji Hinoki, with his traditional classic background, felt the growing need for Japanese dancers to enlarge the scope of their work, and through the strong German method of the modern dance, using great muscular control which the Japanese understand and admire, a way was found. So successful was he in this new medium that he now has schools in five cities in Japan

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BEHIND THE SCENES

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work under the watchful eye of their director, Russell Markert and it is through his persistence that every movement they make is so exactly precise that an effect of oneness is projected. No one, I am sure, who has ever seen the thirty- six Rockettes "line up" across the mammoth stage of the Music Hall, can ever quite forget the thrilling spectacle of their perfect precision!

The Corps de Ballet is trained by Florence Rogge.

In each of these lines there are thirty-six girls and there are ten so-called "extra" girls. This arrangement is maintained in order that each girl might have one week of vacation per month. The girls look forward to this time out of the theatre and have much fun counting ahead in order to determine when they will be free. Louise Fornaca, one of the ballet girls, told me (I found her in one of the lounges busily knitting) that she was extremely lucky this year. Thanksgiving fell on her week off and her next free week will include New Years. Louise, as most of the other girls, has had experience in other shows and ballets. She was born in Pittsfield, Massachusetts, and was a member of the Metropolitan Opera Ballet under Rosina Galle. She has been a member of the Music Hall ballet for two and a half years and is now doing solo-parts.

Not since the days of Patricia Bowman, has there been a ballerina at the Music Hall. On occasion, of course, ballerinas are "brought in" but the real policy of the management is to give all of the girls a chance to do solo work. At the present time there are six or eight distinctly different types of girls for these parts: Marie Grimaldi, Hilda Eckler, Polly Iuen, Betty Bannister and Rose Bennett, among others. These girls came to the Music Hall from all parts of the United States and Canada. Hilda Eckler, for instance, is a Canadian and was a pupil of Florence Rogge in Toronto; Rose Bennett is also from Toronto; Betty Bannister hails from Cleveland, was a pupil of the late Semenoff, is petite and blond and is well known for her beautiful turns; Polly Iuen is a native of Kansas City and was a pupil of Dorothy Perkins. Some of the girls are married and one of two of them have children.

In view of the strenuous routine backstage at the Music Hall, everything imaginable is employed to make these girls comfortable and happy. The building has a beautiful cafeteria, an extensive library, a hospital and even a dormitory. This is used by girls who live in suburban towns too far away to commute back and forth comfortably. There is also a beautiful suite of rooms atop the building which was originally occupied by the late "Roxy." It is now used for banquets and entertainments. Grace Moore was entertained there during her recent visit to New York. There is also a preview room where the management gets the girls' reaction to the new feature picture (much to their glee).

And more important than these there is the fitting room. It is here under the direction of Hattie Rogge that the costumes for every show presented upon the Music Hall stage are made. From 200 to 400 costumes are required for each show and some of the costumes have as many as thirty yards of material in them. This room resembles a wholesale dress factory with its rows of seamstresses and fitters and cutters. It is here, perched on high tables, that the girls are fitted. Several girls during my visit excused themselves in order to report for fittings. This is undoubtedly one of the most tedious and trying tasks of all for the girls as well as for the seamstresses and fitters. (They are both, no doubt, thankful for every hold-over which occurs for it is on those occasions and those alone that they find surcease from the constant rehearsals, fittings, etc.) Although the costumes are made of the finest

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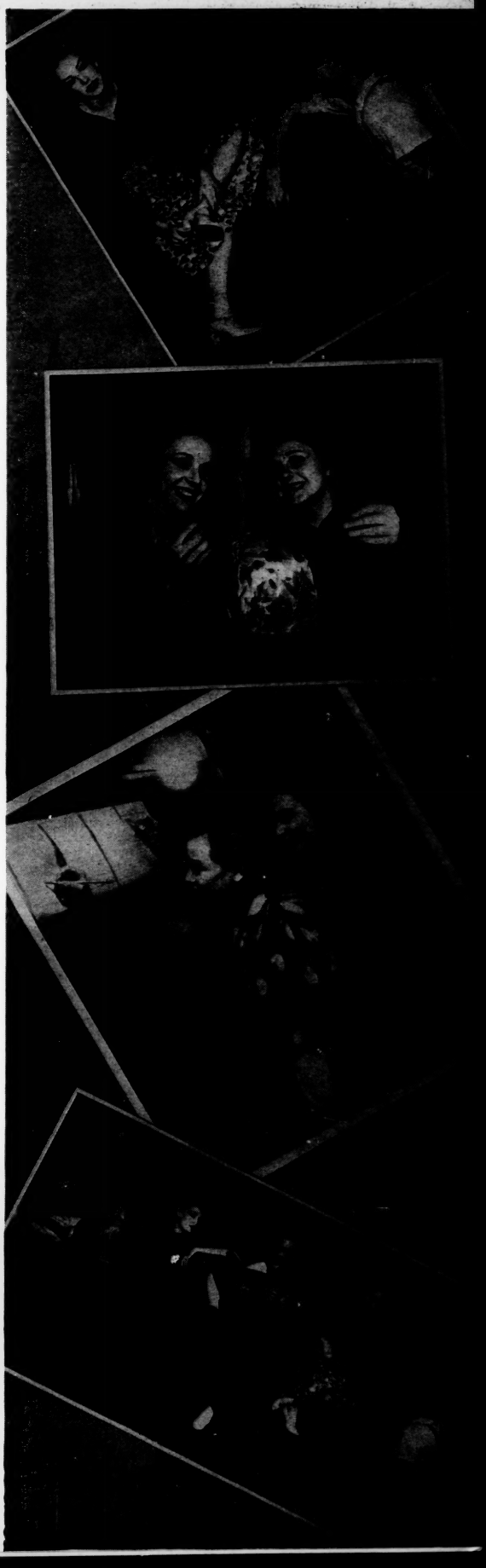

Top—Two members of the ballet discussing the new show. Top Center — BETTY BANNISTER *and* ROSE BENNETT *seem to be having fun. Lower Center—Two Rockettes sneak into the dressing room and sign the Xmas list. Lower Left — Gathered in the prevue room between shows to catch a glimpse of next weeks' picture. Lower Right —* POLLY IUEN *of Kansas City, Mo., is writing a letter to her dancing teacher,* DOROTHY PERKINS

Dance Events Reviewed

Critiques and News from the East, Mid-West and West

by ALBERTINA VITAK

Col. W. De Basil's Ballet Russe—Metropolitan Opera House, November 5.

Another of the new works presented this season by Col. de Basil's company was *Cimarosiana*—in this instance a revival from the Diaghileff repertoire. Except for its interest as having been arranged by Massine and presented in 1920 by that genius, Diaghileff (quite aside from the fact that it appears to be necessary to constantly give new ballets to the apparently insatiable American public, even while many in the large new dance audiences are hardly able to fully appreciate and digest what they have already seen), this ballet is not greatly worth reviving.

Somewhat on the type of *Aurora's Wedding,* this work is pleasing by reason of the classic choreography of the individual dances and the usual expert performance by the dancers. Tamara Toumanova and Yurek Shabelevsky in a *pas de deux* (what perfect balance and unparalleled poise Toumanova possesses!), and Alexandra Danilova with Roman Jasinsky and Paul Petroff in a *pas de trois,* were the most successful, if somewhat conventional, numbers in the ballet. The music was by 18th Century Cimarosa, with scenery and some really stunning costumes by José-Marie Sert.

Choreartium, second number of the evening, and second of the three symphonic ballets created by Massine, is particularly interesting for discussion at this time because of its abstract form of movement as compared to the story form of the action of the new *Symphonie Fantastique.* With no story to follow, one is able to concentrate on the movement alone and its relation to the mood of the music. There are a few moments in the ballet when it is possible to question the action in its musical interpretation. But any such criticism is necessarily personal, as probably no two persons would agree on any one point.

It is fascinating to see the way in which Massine has evolved the orchestration of his dancers, so to speak, in accordance with the architecture of the music. Notable are the repetitions, the rests and the way in which a movement is passed from one dancer to another exactly as in an orchestra—first one instrument and then another plays a bit of melody for a few bars.

I think that musicians, instead of considering *Choreartium* as blasphemous to the music, should put aside all preconceived prejudices and study it with interest. In fact, I am inclined to believe that on viewing a symphonic ballet for the first time a musician who already knows the music well has a slight advantage in understanding and dissecting the very complex pattern of movement. Now, after seeing *Choreartium* performed for the fifth time, I find new things to enjoy (as I am confident of finding even greater beauties in *Fantastique* after several more performances). I have also a deeper and fuller appreciation for the great beauty of Brahms' *Fourth Symphony* which I knew only superficially before. If the symphonies bring more importance and meaning to the dance, so will they bring better musical understanding and appreciation to dancers.

The first movement is a grand composition. In it Tamara Toumanova, clad in a simple black costume which accents her striking stylized style, and dancing with David Lichine, interprets the motif of the music. Also, in this scene, the solo work of Anna Adrianova, talented American member of the company, is praiseworthy for fluid grace and technical proficiency. A stirring climax, to say the least, is the finale to this scene, with the entire company in varied, somewhat acrobatic, poses making an exit diagonally forward across the stage. Unfortunately, the effectiveness of the exit is almost ruined by the repetition of some of the lifts in other parts of the ballet, which spoils the picture in one's memory.

The second movement, *Andante Sostenuto,* is a really glorious achievement choreographically, dramatically and musically. The costumes, the lighting, the color—everything contributes in a perfect blend to the haunting mood of beautiful melancholy. Nina Verchinina, absent for a few seasons, is again dancing the part which was originally created for her, bringing to it an even richer interpretation than before. She has a vigorous style, to which is now added an almost hysterical emotional quality. Irina Baronova, seen in this role on several occasions, has a less ecstatic but introspectively tragic interpretation Both portrayals have much beauty of line and feeling, and it would be difficult to state a preference.

The third and fourth movements are not so successful, though there is much excellent dancing by Alexandra Danilova in the third movement. One short portion of the music could not be more perfectly expressed, it seems to me, than that part wherein most of the dancers disappear gradually as most of the instruments also drop out of the orchestration, leaving only Danilova and Roman Jasinsky, who then exeunt diagonally backward in a series of *coupé sur la pointe, pas de bourré.* In the last movement, too, David Lichine and the male dancers do excellent work when performing, one and all, *double tour en l'air* in highly effective group movements.

There is no denying that *Choreartium* is an important ballet. However, the improvement of choreography and musical imagery discernible in *Fantastique* over *Choreartium* (which latter was in turn an improvement over *Les Presages,* the first experiment by Massine with symphonic music) is certainly heartening to the expectancy of even greater triumphs by Massine in a fourth symphonic ballet.

Spectre de la Rose, with Tatiana Riabouchinska as the *Young Girl* and Paul Petroff as the *Spectre of the Rose,* is by now an old standby, known and generally liked by audiences everywhere. Petroff is good, technically, and has the elevation and grace which are necessary accessories to this role. But he lacks the mystical feeling for the part. I can never understand why audiences persist in watching and waiting through the entire performance for the leap out the window at the finish, thereby missing much to delight them throughout the ballet.

A fourth number, *Dances Slaves et Tziganes,* choreography by Bronislava Nijinska to music by Dargomijsky, is colorful and spirited, and was favorably performed by the charming Alexandra Danilova, Lichine, Shabelevsky and other members of the company.

The entire season of the Ballet Russe at the Metropolitan has been completely successful. The principal dancers were all in fine form, and the corps de ballet better than ever. But Irina Baronova was badly missed, her absence being due to illness.

It is also interesting to note that the superb *Symphonie Fantastique,* to which many critics did not respond wholeheartedly, had won, at the end of the engagement, some of the recognition and appreciation that I predicted as inevitable in my review last month.

Marga Waldron—Guild Theatre, November 8.

European triumphs notwithstanding, Marga Waldron's concert was more than slightly reminiscent of a student recital.

I have no doubt that the guileless Miss Waldron is sincere, though entirely ill advised in presenting her concert to New York audiences in its present form. Programmed as *Ballet Divertissements,* Miss Waldron's performance—which bears the stamp of vaudeville in which she used to appear—leaves much to be desired as to ballet technique. The manner of presentation, with no lighting effects whatsoever, was uninteresting. However, the deadly waits necessitated by change of costume were competently filled by Eleanor Mangum, pianist, who played several solos and other numbers accompanied by Avron Twerdowsky, cellist, and Bernard Kundel, violinist.

Miss Waldron was unfortunate in her choice of choreographer, S. Porta-Povitch. Possibly, she might have successfully arranged her own dances, a thing which any dancer with concert pretensions should be able to do. Porta-Povitch's idea of choreography is too archaic and outmoded for any lengthy

MASSINE *and* GREGORIVA *in Symphonie Fantastique*

Photo by ANDRE LA TERZA

discussion here. Suffice it to say that the dances were of the type which has a beginning part, an allegro part, some old-fashioned pantomime, the inevitable circle of turns and a coy finish—the type of so-called ballet which the moderns make mock of—and well they may! In several of the dances, there was not even an attempt to interpret the music—just a strict adherence to the formula given above.

Dance Tzigane was the best number from several points of view, and in character the type of work to which Miss Waldron is most suited. *Pioneer Maid of* 1849 was the most original and had some continuity, but was treated too superficially. Here was a good chance for more serious development. The pioneer maid was, after all, a noble and courageous woman.

In *Suttee* Miss Waldron had the one opportunity to express more than trivialities, and she gave evidence of potential dramatic talent. But even this was spoiled by the atrocious choreographic arrangement.

The enthusiasm of her many friends assembled must have been gratifying; but poor judgment was shown by the dancer in giving encores too willingly, especially in the case of the *Dying Swan,* for which the best that can be said is that her costume was effective—as all the costumes were throughout.

Miss Waldron should put herself in the hands of some capable director and make more advantageous use of her time and her expressive, lovely face.

Tamiris and Her Group, Presented by New Dance League—Guild Theatre, November 8.

Ballet lost an outstanding exponent when Tamiris decided to go modern, although it is definitely her ballet training which gives to her modern work so much finish and grace. Proof, if needed, is given in her elevation and her use of several ballet figures, especially *jeté volee* in the *Dance of Escape.*

The great vitality and dynamic personality of Tamiris is almost overwhelming. A sense of humor and flair for the theatre are a large part of her equipment. Happily, too, Tamiris seems able to transmit some of her splendid force to her group who did very good work, never attempting that which they might not do well.

The first half of the program was occupied with *Momentum,* seen for the first time—and probably not the last, as it is a pleasing stage piece. It can boast of some well composed group action, several dramatic moments, unusually effective lighting, and Tamiris herself, as *Diversion,* gay, radiant and jazzy in a theatrical dance containing very adroit satire. Diversion it certainly was, being so entirely foreign in style and tone to the rest of the composition that it shocked one right out of the atmosphere Tamiris had been at such pains to build up. Clever young woman, Tamiris, to create such an entrance for herself!

I did not like the "Sh! Sh!" spoken by the dancers. Very distracting, this sort of thing—and it can have value only as an innovation. I was much tempted to join in the "shushing" myself—as indeed some of the audience did do later! There must be music to better express such action. Certainly, Herbert Haufreucht, who composed the very good score for *Momentum,* could create something artistically superior to "Sh! Sh!" As a matter of fact, the pantomime and simple gesture were sufficient for me.

Momentum was concerned with the Unemployed, whom I took to be Workers, until I looked at my program, so obviously and successfully employed were they! Whatever social leanings Tamiris wished to interpret, the simple movements of the dancers, provided with long white poles and forming interesting lines and designs, created suspense.

In the final movement, the masks, deathhead like in appearance (which I supposed to represent gas masks) were clever. The action, consisting mainly of marching in lines and semicircles, was too long drawn out, with too little to say.

The whole sombre business was enlivened by one member of the group prodding the prone form of a dancer in center stage, who, apparently lost in reverie, had missed a cue!

Musical accompaniment was under the capable direction of Genevieve Pitot, pianist.

Leila Bederkhan—Guild Theatre, November 15.

In spite of the pouring rain, a large crowd gathered to see Leila Bederkhan, Kurdish dancer, in a program of dances of the Near East. This was the third successive concert in which the dancer presented was seen for the first time by this reviewer—first Marga Waldron, second Tamaris, and now Miss Bederkhan. First impressions are always interesting, and these three instances were rendered more so because of little or no knowledge on my part of the background and path each dancer had traveled to arrive at her present state of development.

Miss Bederkhan possesses an unusual personality. Nothing of the poseuse about her—she is charming and naïvely straightforward when not dancing, adding a compelling assurance when she dances. The outstanding feature of her work is a fine rhythm and understanding of music. Where there is good rhythm there is usually grace, and this was no exception.

In a program composed entirely of Eastern dances, there was a surprising variety in theme, mood and design, with no trace of monotony. Though the actual steps and movements were very simple, there were never repetitions of any of the figures, and each dance had its own pattern and development—in most instances an intelligent and artistic one. In a whole evening of dancing by one person, this is no small accomplishment. The authenticity of some of the dances may be questionable, but never the evidence of thought behind each dance, regardless of how slight, choreographically, it may have seemed, or of their entertainment value.

Profane, described as a "traditional seductive dance of the harem's favorite," was striking as well as seductive. To some really exciting music, the dance builds into a frenzied rhythm with very little movement—then, in a descending scale of emotion, subsides into scarcely perceptible motion as the curtain falls. This number was repeated in part, in response to enthusiastic applause, but lost none of its intensity by repetition, as so frequently happens.

On an Island was a delightful bit of perpetual motion. Ending as it began, it was a glimpse of just a moment in the life of a lovely maiden on a far-away happy island.

Snake had some effective sinuous undulations and novel treatment, but was more obvious than the other numbers.

Arabia, a desert dance; *Hieroglyphe,* simply a series of poses taken from ancient Egyptian carvings; *Bridal Song; Ritual Rhythm,* dance of penitence; *Dilan,* Kurdish dance, rhythmically using a tambourine; *Balkis;* and *Druze Dance* were the other dances presented.

Miss Bederkhan was aided, and enhanced no doubt, by the masterful accompaniment of Nicholas Kopeikine and a small ensemble of wind and percussion instruments. Kopeikine also played, with sensitivity, several solos in the intervals between costume changes. This problem of costume changing again! However, the costumes, when revealed, were so gorgeous, and the music, both in the intervals and for the dances, so well chosen (I regret none of it was programmed), that there was less cause for complaint than usual.

There was rather a preponderance of musical numbers for a dance recital. It would be as well if Miss Bederkhan eliminated the musical number which began each part and condensed her program into two parts instead of three, thereby also eliminating many unnecessary waits.

FELICIA SOREL *(center) with three of the ensemble of "The Eternal Prodigal," the fourth production of the WPA Federal Dance Theatre*

The Eternal Prodigal—Federal Dance Theatre Production, Ritz Theatre, December 2.

In a theatrical season of two productions of *Hamlet* it is not surprising to have two productions of *The Prodigal Son.* The choreography and direction of *The Eternal Prodigal,* newest version of the Biblical story and first of the W. P. A. Dance Projects productions to reach Broadway, is by Gluck Sandor. The music is by Herbert Kingsley, and costumes and scenery by Nat Karson.

More clever and original in conception than in development, it brings the story into the modern scene. The Prodigal, weary of his commonplace life, sets out toward the world of his dreams. He falls asleep and dreams of attending a performance at the opera where he falls in love with a dancer. They become separated, and in a series of scenes the Prodigal is shown in his endless search for her. Throughout his dream he is lured by an evil genius to his destruction. Various adventures befall him, including an audition and rehearsals for a concert at which the musicians quarrel and the Prodigal commits suicide. Then follows a processional of all the characters in his dream. They recede as he wakens to find his mother awaiting him, and there is great rejoicing.

As in the *Prodigal Son* recently presented by the Jooss Company, both modern and ballet schools of training are represented, but in this instance the blend is better balanced. Here all possible comparisons between the two productions cease.

The development is consistent and the story quite clear, with touches of real choreographic talent which are, unfortunately, too often lost in the shuffle of some of the group action. Mr. Sandor's work is best when it is most simple. This may be attributed in part to the uncertain state of some of the dancers (which is unforgivable after nearly eleven months of preparation). A knowledge of theatrical effectiveness is evidenced, notably in the brief subway crash and the opera scene, though the best choreography is in Career and in Pro-

(*Continued on page* 30)

Photo Courtesy Canadian Pacific Steamship Co.

JAVANESE DANCERS

Dance of the Orient

A general survey of the philosophy and the art of the dance in the East

by EDNA EMROCH

IN THE East "beauty once found is beauty worshipped throughout the ages." Thus the Orient, subdued by a sacred atmosphere, realizes the affluence and exotic color of life in its dance.

Smooth, yet subtly restrained, the dances of the Orient reveal the erotic nature and philosophical ideas of its people. Whereas, the *Nautch Dance* of India is known for its suggestion of sensuality, the *Nöh Play* of Japan is proclaimed a classic in ethics. Since, however, the dance in the East is primarily a philosophical expression rather than a "danse du ventre," I shall delve into its spiritual and æsthetic qualities.

"From the crude attempts of dancing expressed by the aboriginal tribes to the highest art-forms developed throughout the centuries, the rhythmic reactions of the people are tremendously interesting and instructive." All through the East we find professional dancers lending expression to their dance by using every part of their body. As the eyes express emotion, the hands and feet simultaneously indicate rhythm. Movement, in the dance of the Orientalist, is mainly from the waist upwards, and as the body "revolves around its own axis" one or both legs remain stationary. A slow rhythmic movement of marked refinement is noticeable in every gesture, attitude and pantomimic revelation. Ruth St. Denis, in a contrast of the dance, says that in the Orient the body is used as a language, in the West as an experience. Since there are very few steps in the Eastern dance, the most intricate performance can be executed in a very small area.

Unlike any other continental dance, the postures, motions and expressions in the Eastern dance redound in a symbolism imbued with magical qualities. Consequently, great stress is laid upon the training of the dancer who renders these sacred and traditional gesticulations. In the *Mudras* of India, a Buddhistic series of symbolic hand gestures, we have a physical presentment of a magic formula. Japan's *Devil Dance* with its heavy head masks may be cited as a dance exemplifying the impressionistic and symbolistic aspects of the dance.

Mythology, an important theme in the religious life of the Eastern Asiatics, manifests itself with all its beauty and primitiveness in the dance. Since the religions of the East teach that the dance is born in heaven, the people worship only those gods who know how to dance. Several Hindustan dances have been evolved showing the origin of the dance by their creator, Brahm. The gods Siva and Krishna have been epitomized in many picturesque and emotional dance forms. In Japan an unusual delight is shown towards the dance legends of their gods. The *Mirror Dance*, a myth relating the return of the light of the sun, is performed with an elaborate and regal movement. Shinto priestesses are employed to execute the *Kagura*, a dance derived from the sacred goddess Ume-no-utsume. Siam and Cambodia have their dance deliberately designed after the divine gods of Angkor-Vat. As Ted Shawn says: "In China and like all the Orientals, they believe that the gods do dance and that when one dances, it is the expression of the god within you." Although a majority of the dances in the Buddhistic countries are connected with Buddhism itself, a great many represent the scenes of daily life.

In order that these sacred and complex dances may be performed without the slightest deviation, trained dancers called Devadassis (slaves of the gods) are employed by the temples. Their usual procedure is to dance and posture at religious festivals and before the images of the gods in return for jewels and money.

If we should scrutinize the art of the dance of the East we would find that while the dance lacks the individuality and inspiration of the West, it is introspective. In Japan "the dancer seems to sink into the collective consciousness of his undemonstrative public." Here dancing is an art of considerable importance and a great deal of skill is required in harmonizing the various poses and actions with the music. Although for a long time men performed both male and female roles, today there is a growing tendency towards the adoption of western ideas.

The dance of China is in marked contrast to the dance of her neighbor, Japan. In her more youthful days, China showed a decided interest in dancing. Gymnastic dancing advocated by a cult called "Cong Fou" (disease healer) was popular and believed a vital form of recreation. Today, the situation is quite the reverse as there is no dancing to speak of, except in the theatre.

Among the Malayans we find a dance that is exceptionally primitive and dull. They have, however, produced the *Joget*, a ballet having a definite art form and the accompaniment of music. For a dance containing both dialogue and song, we must look to the gay, rhythmic *Pwes* of Burma.

The Nautch girl usually characterizes the dance of India.

(*Continued on page* 26)

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"Eventually Every Step in Dancing Leads to Dazian's"

Foot-Notes

by LEONARD WARE

SARITA, the Spanish dancer, gave her first recital of this season in Boston, November 17, at Jordan Hall. The concert was sponsored by the New England Conservatory of Music. Among her new numbers is one especially written for Sarita by Maestro Francisco Moscoso of Madrid which was not received by her until after the revolution in Spain began.

●

There seems to be no end of anticipatory enthusiasm in the dance world over the return (in January) of Uday Shan-Kar, bronze-skinned god of the Hindu dance. Accompanied by a ballet troup of sixteen Hindu dancers and musicians, he will appear at the Majestic Theatre in New York for five performances on Sunday afternoon and evening, January 10, Thursday afternoon, January 14, and Sunday afternoon and evening, January 17. He will offer a new repertoire of religious, folk and love dance-dramas against a background of music played upon scores of strange Hindu instruments seen only, if ever, in the Museums of the Western world.

A Hindu of high caste, Shan-Kar first brought his troup to this country in 1932. According to Rabindranath Tagore, Uday Shan-Kar is the only living exponent of the authentic dances of India. When Malvina Hoffman, the sculptress, came to the aged poet seeking to find from him the purest sources of the Hindu dance, Tagore replied that she would have to go back to America, as Shan-Kar was there—and he alone was the Hindu dance incarnate. Simkie, a French girl of Hindu faith, will continue to be Shan-Kar's featured partner. He has many brothers in the troup who assist both in the music and in the dancing. A Hindu youth named Madhaven and a girl Zohra are the latest additions to his company. Shan-Kar originally visited this country as Pavlowa's partner in her Rhada-Krishna Ballet. For the past few years he has been dancing in the Near East, in Asia and in European capitals. He will play engagements as far west as Chicago on this tour and will return to America for a coast-to-coast tour in the fall.

●

Doris Humphrey and Charles Weidman and their concert groups will give a benefit performance at the Hippodrome Theatre, January 15. *My Red Fires,* composed by Miss Humphrey, and *Quest,* composed by Mr. Weidman, will comprise the program.

●

Arthur Mahoney writes me that his new dance suite for the Federal Dance Theatre is completed and is expected to have its first showing some time the latter part of December. Mr. Mahoney, who is head of the dance department of the Juillard School and a dancer of note, will appear in the school's first opera of the year in a seventeenth century dance solo, *Sarabande and Couroute.* He is being costumed as the "Le Roi Soleil." He will also appear during the month in a private engagement in two dances, *Pavanne* and *Gailliard.* In these two numbers he will be assisted by his partner, Thalia Mara and Todd Bolender. A unique feature of these numbers is the fact that the dances are being played on the sixteenth century instruments virginal and lute by Susanne Block.

●

Negotiations are under way for an appearance of the Monte Carlo Ballet Russe in the 1937 *Goldwyn Follies.*

●

The dates of Martha Graham's forthcoming recitals which will be given at the Theatre Guild, have been changed from December 13 and 20 to the evening of December 20 and the afternoon of December 27.

●

Nadja arrived in the steamer Champlain on December 2 for a seven weeks visit in New York. She reports a great deal of interest in the forthcoming Paris Exposition and announces that she is taking a larger studio to enable her better to help American dancers who visit the French capital next summer. She will be at the Gladstone Hotel in New York during her stay.

●

Miriam Marmein was a member of the cast of *Sunday Nights at Nine* when that revue opened its season at the Barbizon Plaza December 6. She presented three dances: *The Fountain, Garcon* and a group of two minuets and a musette from Handel's Alcina Suite.

On the evening of November 29 at the New School for Social Research, the Folk Festival Council (in their regular session) presented songs and dances of Hungary.

●

The American Ballet Company announced that their coming season at the Metropolitan will feature four ballerinas: Leyda Anchutina, Kathryn Mullowny, Daphne Vane and Ruthanna Boris. The premier danseur will be Anatole Vilzak. William Dollar will dance some of the leading roles and will assist Balanchine with the choreography.

Pauline Koner, who has spent the past two years in Soviet Russia teaching in one of the State Schools, was to return to Russia this fall after a vacation here since summer, but she has decided to stay in New York. She believes there are so many new developments in the dance in this country that to stay away too long would cause one to find herself trailing way behind in the dance field.

●

Walter Camryn, last seen in New York with the Ruth Page Ballet, has been creating a lot of attention in and about Chicago's night clubs and hotels with his character solo dancing. Mr. Camryn writes that to his knowledge he is the only male dancer doing this type of dancing in floor shows.

●

Lydia Arlova and Lucien Prideaux of the San Carlo Opera Company, presented their new Viennese Ballet, *Wiener Blut,* at the Boston Opera House, December 9 with much success.

●

Bronislava Nijinska will stage three ballets in the early part of 1937 for the Markova-Dolin Ballet. The first is *Les Biches,* with music by Poulenc, which she choreographed originally for Diaghileff; the second will be *Hamlet,* with music by Liszt and decor by Leone Zack; and the third is to be a series of variations to music by Beethoven.

●

Tashamira appeared on December 15 in a gala dance recital arranged by the Archives Internationales de la Danse in Paris. Presented at the opening of the new International House there, all the artists on the program were new to Paris with the exception of Serge Lifar. Tashamira also presented a solo recital in Paris, December 17. She will return to America around the first of the year after an absence of about two years.

●

Antonio Cansino, father of The Cansinos, Spanish dancers, has just arrived from Spain and is visiting Angel and Susita Cansino in New York. After completing *The Dancing Pirates,* in which he danced with his son and granddaughter, he left for Spain and arrived there a week before the revolution broke. After many unforgettable experiences he escaped with his daughter Elisa on an Argentine boat.

●

The Ziegfeld Follies will close its New York run at the Winter Garden Theatre on Broadway to make way for the new Shubert musical, *The Show Is On,* which will have its premiere December 25. This new show, with Beatrice Lilly, Bob Hope and Jimmie Durante as its stars, will feature three American dancers, Paul Haakon, Evelyn Thawl and Mitzi Mayfair. It will be remembered that this is the second show in which Paul Haakon has appeared with Beatrice Lilly. Those who saw his *Death in the Afternoon* in *At Home Abroad* will no doubt be looking forward to the new *Casanova Ballet* in *The Show Is On.* The choreography in this ballet is by Harry Losee.

●

Mrs. E. Browne, of London, mother of Louise Browne, the musical comedy star, returned to her London home December 5 after a two months visit to America. Louise is costarring in a show with Leslie Hanson at the Gaiety Theatre, London.

●

Michael Nicholoff gave a concert in Baltimore recently with his assistant, Ray Williams, and two members of his concert group, Miss Alma Loth and Miss Carolyn Hutchinson. The hit of the program was an arrangement of Chopin and a set of eight divertissements. The concert was tremendously successful and Mr. Nicholoff writes that there is definitely an enthusiastic dance audience in Baltimore.

Left—EVELYN THAWL—*ballerina of the new Shubert Musical, The Show is On*
Right—HASOUTRA—*Modern concert dancer in a Debussy Waltz*
Photo—MURRAY KORMAN

Marie Gambarelli, the famous ballerina, has been in charge of the ballets at the French Casino for several months and has made such a success that she has been asked to do the same for the new French Casino in Chicago. She will have two groups of girls that will alternate between Chicago and New York for change of shows.

●

Johnny Mattison reports: Cookie Faye of the Hollywood Restaurant is leaving for Paris aboard the Normandie to appear as a featured dancer at the Bal Taberin. Miss Faye was booked by Lattimore. . . . Eddie Dyer, the tap dancer, who created such a sensation on one of the Comerford Amateur Units is now appearing in night clubs in and around New York. . . . Maurine and Norva introduced a new tap dance to *Organ Grinder Swing* much to the delight of Chicago audiences who had never seen them perform any other dance than exhibition ballroom. . . . Helen Pammer will soon appear at the Yacht Club with something new in dance routines. Helen has also been signed to do a short for Christie at the Educational Studios. . . . Jimmy and Nora Belle closed a successful run at the Paradise Restaurant where they presented their new tap ballroom routine. . . . Duke McHale has just completed a short for Warner Bros. Booked through Henry Wiese. . . . Rita Carmen is ready to introduce her new castanet dance in which she plays the castanets with her feet while tapping. . . . Ray Jones and Ann Warren who have been delighting New Jersey audiences with their smooth ballroom dancing are learning a new tap tango routine. . . . Elinor Knight continues to stop shows at the Hollywood with her dance to *Espani Cani*. . . . Dot Jeffers, the swimming champion, is dancing at the Paradise and performing a clever tap routine to Rhapsody in Blue. . . . It is rumored that Guy Martin, the tapper, is going into the new show at the French Casino. . . . Hal Le Roy who has just completed an engagement at the Hollywood, hasn't been very active lately due to the illness of his wife. His many admirers are glad to see him back in harness again. . . . Ben Tyber, the acrobatic dancer, will leave for Paris the end of this month to fill an engagement. . . . Cinda Glenn, start of the French Casino, is learning a new Spanish tap routine from Mattison and will soon be seen as a feature dancer in Paramount Pictures. . . . Evelyn Farney is now doing solos altogether. She was formerly of the team of Burns and Farney. . . . The Dorothy Phillips Agency report that this is one of the busiest seasons they have ever had with over thirty shows already lined up for New Year's Eve and more coming in. . . . Rolly Pickert may be seen at the Waltham Roof in Philadelphia in his *Stilt* dance and comedy impressions. He has a signed contract for the new Alex Yokel show, *Babes in Arms*.

●

David Tihmar and Dorothy de Jarnac presented a diversified program of dances in the concert which they gave recently in Los Angeles. They followed with engagements in Santa Barbara, San Diego, Phoenix and Tucson, and are now considering an offer to tour the Orient.

●

Carlos reports: Betty Bruce is back from the Chez Paree in Chicago and is rehearsing for the new French Casino Show that opens Christmas night. . . . Una Val of *Idiot's Delight* is working on new routines. . . . Elinor Eberle is dancing at the Hotel Commodore. . . . Mitzi Green of Movieland is at the Versailles and is also learning a new routine. . . . Betty Jane Cooper is dancing on Eddie Cantor's Radio program. . . Eunice Healey and Nick Long, Jr., have been held over at the Chez Paree in Chicago. . . . Georgie Tapps has signed a contract to appear with Eleanor Powell in her new picture, *Broadway Melody of* 1937. . . . Paul Draper is rehearsing new dances and will open with them shortly at the Waldorf Astoria. . . . Sunny Dale is sailing shortly for an engagement in South America. . . . Kay Picture is busy on new routines. . . . Dawn O'Day is dancing with the Ben Bernie Act. . . . Iris Wayne is with the new French Casino show. . . . Tommy Wonder is teaching Shirley Temple a *Doll Dance*. . . . Gracie Worth is working on new dances and is sailing for Europe and an engagement in late December. . . . Judy Canover is going to continue her tap dancing as soon as she finishes with the Paul Whiteman program. . . . Lois Jean Sterner has bookings that will take her to Berlin, Paris, Cannes, Monte Carlo, and Nice before returning to New York next June.

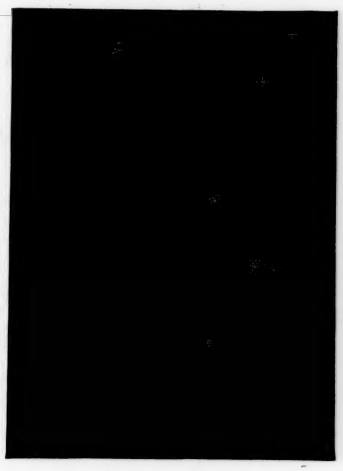
●

Chester Hale has been signed to do the ballet for the new Shubert Operetta, Frederica, scheduled for a mid-January opening. Six of New York's finest ballet dancers have been engaged for this show. Harriette Henning, Frances Rands, Nancy Knott, Mae Sigler, Betty Gour and Joan Engle. Alyce Chappelle will be the premiere ballerina.

●

The sudden death in November of W. B. Graham, collector of rare books on dancing, was a shock to the dancers of New York, most of whom he numbered among his friends. Mr. Graham had long been known for his fine library and his particular interest in the subject of dancing.

Madeleine Parker Dies



MADELEINE PARKER

The dance world is shocked by word just received in New York of the death in Australia of popular Madeleine Parker, one of the American members of Colonel deBasil's second Ballet Russe Company, during the company's current Australian tour.

As a protege of Margit and Ivan Tarasoff she showed every promise of becoming a great ballerina, but always when success seemed within her reach some fate intervened to snatch it away. This is best illustrated by an incident some years ago when she was selected as the ballerina of a Shubert show and would have been starred. But on the break-in in Philadelphia the entire production was found to be too long and great slashes were made in the book and cast. The ballet was one of the first to be eliminated, and so Madeleine Parker saw her dreams fade again.

She was particularly happy over her engagement with the Ballet Russe as evidenced by a letter written to the Tarasoffs only a few weeks before her death. Mr. and Mrs. Tarasoff have granted THE AMERICAN DANCER the exclusive permission to reprint the letter:

On board S.S. Moldavia

Darlings:

Although I have wanted to write you for a long time—this season has been so hectic that I sometimes can't even think of my own name. Now of all the unexpected things, here I find myself on the way to Australia. Of all places in the world I think this is the farthest.

Although I knew that Col. de Basil was forming a second company to go to Australia I had no idea that I was going to be asked as they had already been rehearsing a long time when the Colonel told me he wanted me to go also. He promised me much more chance in the new company than the old one had offered as he explained there are too many good dancers in No. 1 company already established. He promised me Riabouchinska's role in *Presage* (which I only get to do occasionally in Co. No. 1) definitely as my own role. Knowing who was going I considered it worth the chance so I agreed to go. Now as it has turned out I am very happy I did. Through my own worth and being on the good side of the ballet master, Woizikovsky, and the regisseur I am going as a first dancer. My parts so far are *Presage, Sylphides, Beau Danube, Aurora's Wedding* and *Cotillion*.

As dancers, we have besides Woizikovsky, Roland Guerrard (who I have always practiced with and hope to have for a partner), Slawinsky, Yushkivitch and Froman. The women are Blinova, Kirsova and Nine Rievska.

We are to have about six months out here. All the larger cities of Australia and then on to New Zealand and perhaps even Tasmania. Now I ask you to just take a peek at the map and see how far this all really is. We are to return to England in April, but where we go from there is a mystery.

Although we are going to the other end of the world I am quite glad to have this long journey on the boat as I had only ten days holiday after a most exhausting season in London and although we rehearse morning on board ship, still it is a nice rest. Almost five weeks too.

Most of our Spanish and London season was spent on rehearsals of *Symphonie Fantastique*, Massine's new ballet. I had a lucky break in that as Massine made me understudy to Baronova and as she was taken ill three days before the opening the part fell to me. If you see the new ballet look for the *pas de deux* in the Ball scene. I think Morosova is doing it in America. I am very disappointed that I won't be in New York this winter to see you. I shall hold my thumbs and wish hard to be over next year. . . .

Au revoir,

Your Babe—Madeleine.

Although known in the Ballet Russe as Mira Dimina, Madeleine Parker was well known in New York under her own name. After studying with Theodore Kosloff, Ivan Tarasoff and Michel Fokine, she became a soloist in the Fokine Ballet. When *The Five O'Clock Girl* was produced in London she replaced Mary Eaton in all of her dancing roles. Then she appeared as one of the principals in *The Time, The Place and the Girl* in Chicago. Hollywood called and she went west last summer to dance for Nijinska in *A Midsummer Night's Dream*. She was working in *The Night Is Young* when the de Basil Ballet arrived in Hollywood and she promptly left her picture work to join them. She was seen in this country in solo roles in *Choreartium* and *Les Pesages* in which she alternated with Tatiana Riabouchinska.

The Comedy Dance

by **ALEXIS ROTOV**

THERE are three types of comedy dancing: eccentric, burlesque, satiric. The first is only a series of grotesque steps put together into a routine which will amuse an audience but rarely bring audible laughter. It does not express an idea but amuses purely by distortion of good form and balance.

The second, burlesque, is a very broad parody not on dance steps, but on the treatment of an idea. For instance, the hero sees his love waiting for him at the gate; he rushes to take her in *his* arms but in his haste he trips over his own foot and lands in *her* arms instead. Burlesque is never subtle, but always obvious and never leaves anything to the imagination of the audience.

The third, satire, is a much lighter shade of burlesque. It is different from burlesque in so far as it never becomes grotesque. It is always subtle, and in its humor can even aim biting criticism at some standard convention.

A combination of burlesque and satire in a routine is legitimate. This type of routine is most successful and will bring tremendous response from an audience because it has in it both the grotesque quality of burlesque and the subtle quality of satire. If properly and intelligently handled it will appeal both to so-called low- and high-brow audiences. It is the one type of comedy dance routine suitable for all forms of theatre.

A comedy dancer must, above else, have a serious foundation as a background. If he lacks that quality, his routine will come under the heading of clowning and the mere fact that he prances about will not make it a dance.

In routining a dance the first thing, of course, is to obtain an idea—know definitely what you want to express before you start. There is, of course, no idea that is new, but your treatment and personality can make it different. Then work out a story that you want to express. It must have continuity so that you are telling something to the audience throughout the dance. The story is the all-important factor, for that is the thing that will suggest the beginning, the middle, and the end of your routine. If you carry out your story to a definite enough climax you will not need to inject a physical trick at the end of your number to win applause.

The steps themselves are important but they are secondary to the story and must serve only to express the *thought* of the continuity. The steps can be made funny by distorting them slightly from the legitimate. For example, you are a lovely sylph *boureeing* on toe and gathering flowers for the fairy queen. You can *bouree* with open knees and feet in first position but the movement must still be as facile and swift as it would be if you were doing it properly with straight knees and in fifth position. The element of the real thing must be there. You pick flowers easily and gracefully, but one is stuck firmer than the others and you are almost thrown off balance because in your ignorance of the fact you did not brace yourself against this extra resistance. The losing of your balance must be so done that the audience will get the idea at once that you did not know the flower would be so difficult to pluck. They will laugh. Then when you completely lose your sylph-like dignity, take a firm hold of the stem and brace your feet firmly into the ground thereby giving the impression that you'll be hanged before you'll let the flower get the better of you; the audience will laugh again. Immediately after you get the flower you will, of course, assume your sylph-like attitude and be your old sweet self again. Work in as much pantomime as is legitimately possible between the dance parts and your routine will be stronger and more alive.

Music must be of a serious nature, the same music as you would use as a background for a serious number of the type you are burlesqueing. The costume should be authentic, but one thing can be out of the way—a hat, a flower misplaced on the bodice, or even the color of the hair. However, your music and your costume must be so accurate that the audience will recognize them for what they represent the moment you make your appearance.

No matter what character you do, understand that character before you burlesque it. Sometimes this will mean study and research. Before I composed my Toreador number, I took many lessons to get enough of the technique of the Spanish dance, and spent hours at the Hispanic museum looking at pictures of toreadors and Spanish dancers to absorb as much of the character as I could. I am sure that my Toreador would not have been as successful if I had not taken that trouble.

The routine should not be more than three minutes long and only two-and-a-half minutes if possible. Never have it announced that you are going to do a serious number, thereby hoping to surprise your audience when they find out you are doing comedy. They will be so baffled that by the time they do find out, your number will be half over—and then it will be just too bad. Always have yourself announced as a comedy dancer explaining that you are going to do a satiric dance, and give the title.

As a point of illustration I will describe my Toreador routine. I make my entrance as though I were walking into the arena, waving in true toreador fashion at the people who are supposedly cheering their idol. I burlesque a matador riding on a horse with lance in hand.

(*Continued on page* 48)

ALEXIS ROTOV

ALEXIS ROTOV *in his popular Toreador number*

Alexis Rotov was born in Russia and came to the United States at the age of seven. He studied both here and in Europe with Clustine, Mordkin, Albertieri, Fokine and Preobajinskaya. During the seasons of 1926-7 he toured the United States as a principle dancer with the Mordkin Russian Ballet. In 1928 he began his career as a comedy dancer and has since appeared in almost every large theatre in America, the latest being Radio City Music Hall. Although not a member of the late Roxy's "gang" or staff, Rotov was the only artist to appear nine times at the Roxy Theatre when it was the largest theatre in the world. He has appeared in Canada, South America, England, France, Italy and Monte Carlo and last year spent three months in the capital cities of Russia by special invitation of Gometz, the organization for entertainment in Russia.

The Ballroom Observer

THOMAS E. PARSON

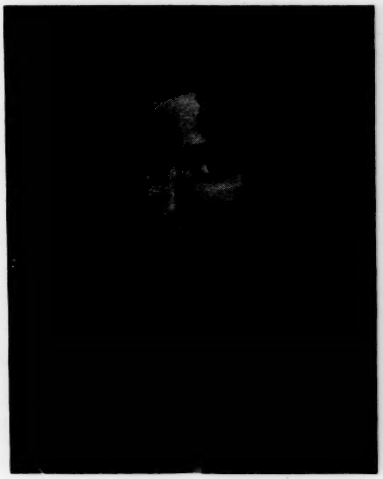
A Forum of the Social Dance Conducted by

NEW YORK'S first Inter-Collegiate Ballroom Dance Contest, now in its final stages at the Hotel Commodore Palm Room, has exceeded by far its sponsors' hopes and efforts in arousing the enthusiasm of eligible contestants. Practically every college in the metropolitan area has been represented so far; even Princeton, Harvard and Yale have sought admission, but rules are rules and must be strictly adhered to, and the rules say that one member of a competing couple *must* be "a regularly enrolled student in a college or university within the metropolitan area of New York City."

The procedure for elimination is simple and dignified. When a couple has been designated by the presiding judge it is asked to fill out a questionnaire, stating the necessary details. The very next day the college or university designated by either the boy or girl is contacted—*just in case!* So far the contest has been free of "ringers"—as was the situation in a recent amateur (?) contest held in New York City. A silver loving cup is presented each week to the one best of the six couples chosen on that night.

To date, cups have been awarded by Arthur Murray to George Harrison, New York University and partner June Kopp, Adelphi; by A. J. Weber to Edward Coleman, Manhattan College, and Kathryn Conklin; by Ellen Rhett (Hubbell School) to Joseph Cahill, Fordham, and Virginia Mendes, Trinity College, Washington, D. C.; and by Thomas E. Parson to Welden Booth, Columbia, and Mary Jane Ellis. The rush of press time does not permit news of the results of December 11, when Florence Rogge makes the final selection of couples to compete on December 18 for prizes totalling five hundred dollars.

Top—THOMAS PARSON *awards cup to* WELDEEN BOOTH *and* MARY JANE ELLIS—*Below*—A. J. WEBER *awards cup to* EDWARD COLEMAN *and* KATHRYN CONKLIN



MARGUERITE WALZ

This department's constant agitation for recognition and strict adherence to that technique so necessary in developing well trained ballroom dancers recently added another champion to its cause in the person of Marguerite Walz, who comes to New York after a long and successful career in Philadelphia and Washington, D. C. It was back in 1921 that Miss Walz, imbued with the idea that something should and could be done to demonstrate on a large scale that ballroom dancing was something more than a hop, skip and a jump, persuaded the then Mayor J. Hampton Moore of Philadelphia to turn over to her the famous Parkway in that city for the purpose of conducting open-air dance sessions.

So successful was this venture that it continued through to 1933. With the aid of a friendly press the attendance grew from a mere five thousand to more than fifty thousand participants weekly. Strict observance of good conduct was the rule and, according to Miss Walz, as time went on the deportment of the huge crowd improved to such an extent that little if any difficulty was ever experienced in handling the dancers. At each session certain instructions were relayed to the crowd, such as the importance of adhering to the rules of line of direction, deportment, dress, forms of dancing, etc.

As a result of her efforts toward instructing the masses in the niceties of proper dancing, a good portion of whom had never had such an opportunity before, Miss Walz received what is probably the only appointment of its kind ever awarded to anyone—that of Dance Censor. This appointment came from the Department of Safety (Police Department) of Philadelphia, and in it is vested the authority to arrest offenders. As yet she has never exercised that authority.

Stating her unqualified opinion that "the technique of ballroom dancing is definitely a study apart from that of the ballet, and as such is deserving of the same consideration by those who purport to teach it," Miss Walz was vehement in her attitude toward those teachers of the ballet who look lightly upon ballroom dancing as an art in itself. "My blood boils when I hear, as I so often do, *'Oh! ballroom dancing! Yes, I teach it, but have little interest in it!'* Only one who knows little or nothing about the underlying principles of ballroom dancing could be guilty of such a statement. Ballroom dancing *is* a social necessity; therefore, deportment, etiquette, diction, taste in dress and *poise of mind and body* should be thoroughly acquired by those who set themselves up as teachers. These qualities are just as important as knowledge of a few steps."

It is also the opinion of this fiery crusader that the stage department of a school should be a thing apart from the ballroom department, since they are not, so to speak, even remotely connected insofar as social training, an important factor in ballroom instruction, is concerned; and that the atmosphere resultant from classes in the various types other than ballroom dancing is not conducive to proper social training. Just as most schools and colleges send students from one room to another for training in the varied scholastic subjects, she says, so should the dancing school see the absolute necessity of providing not only instructors with proven ability in the social arts, but space with at least a touch of social atmosphere.

There are a few ballroom teachers who will disagree with Miss Walz' assertions. There are many who will, no doubt, read her opinions and then proceed to forget all about them. There are still others who will say "What of it?" But there might also be a few who will be inclined to believe that the blame for the present trend which is sending more and more of our children into the public schools for instruction in social dancing, rather than to the local dancing school, can be placed directly upon the type of ballroom teacher to whom Miss Walz refers. Ballroom teachers have no one to blame but themselves if parents feel that the social training necessary is not forthcoming in the aforementioned local dancing school. We are all agreed that ballroom dancing *is* a social necessity, and as such must include some knowledge—and ability—in such important factors as deportment, etiquette, diction, taste in dress and *poise of mind and body* as well as the ability to execute a few steps and assume that time honored (and seldom practiced) "correct dance position."

It has been called to our attention that the phograph of Tamara Toumanova which appeared on the cover of the December AMERICAN DANCER was made by the well-known photographer Renato Toppo of Essex House, New York. We apologize to Mr. Toppo for not having given him credit for the excellent photography—we would have been proud to do so.—ED.

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All books and routines advertised on this page have been approved by THE AMERICAN DANCER INSTITUTE.

DANCE EVENTS

(*Continued from page* 23)

cessional (which, incidentally, contained the only costumes, scenery and lighting worth the name).

Mr. Sandor again makes very generous use of "pointing fingers," both in his own characterization and for the groups, also of the "fingers-together-palms-flat" style of arm movement. There was overmuch "floor work" by everybody and of one pose especially—that of lying on the floor with one leg sticking up in the air either front or side or back. And sad to tell, there was more than one instance of bad taste.

The use of several large hoops to indicate the passage of time made novel designs, though the manipulation was not always perfect. They were used to best advantage in Processional.

Dialogue was introduced, some of it slightly forced. It is my belief that dance combined with dialogue is logical and should be used more to create intelligent dance dramas, as there are limits to the subjects it is possible to express through motion alone.

For an original production there are several points of resemblance to *Les Noces* by Nijinska and *Ode* by Massine. (*Ode* represented in the dance by Vladimir Valentinoff wherein he spells his name.)

Mr. Sandor also appeared as the *Evil Genius,* a particularly good role for his affected but effective style, the most finished performance of all the dancers. He executed several acrobatic figures with skill, though he was unwise to repeat each figure so many times, as they became merely stunts which, as in vaudeville, are repeated until applause is forthcoming. Also he overplayed his lithe arms and hands. The distortions of his facial features, meant to be sinister, were very amusing, as was his ingenious exit in Processional, squirming out on his stomach!

Felicia Sorel, a definite personality in the modern dance world, played a dual role of the Mother and the Beloved. Here she is most pleasing when not "suffering." Why did she think it necessary in her Modern Dance to "suffer" so greatly? Also her numbers are danced almost entirely in the second position.

The Prodigal was very well danced by Vladimir Valentinoff. This young man shows considerable aptitude and promise. He has good elevation and a feeling for the drama in his role, but needs more experience.

Roger Pryor Dodge was almost lost in the robes and beard of the Father, with no chance to do his unique style of jazz. Miss Glory Fortune (sounds like a Father Divine name!) is very good in several assisting roles.

Others in the cast were Kohana, Frank Celebre, Charlotte Letteaux, and Lisa Parnova whom the audience seemed to enjoy. As Ballerina she satirized classical ballet. I would have enjoyed it more if it had been less of an effort. It is very much easier to make fun of ballet than to do it well. If surrealism was the effect Mr. Sandor was aiming at (he described this production as "surrealistic dance drama created not for the concert audience but for the regular theatre public that appreciate good theatre") I think that a coldly but brilliantly executed classical ballet dance, and not a burlesque, might more nearly have achieved it. While much of the ballet is good theatre, it is sometimes obviously dancing down to the box office.

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CHICAGO DANCE EVENTS REVIEWED
by MARION SCHILLO

The Chicago premier of *Americans in Paris,* by Ruth Page, Bentley Stone and the City Opera Ballet, was a great disappointment. It is difficult to state just where the real source of failure lay. Remisoff designed the scenery and costumes and scenario, all of which were so lacking in a definite conception and unity that we feel convinced Miss Page does herself an injustice by continuing to work with an artist who may have done great work in the past, but remains decidedly in that category.

The Gershwin score was finely conducted by Daniel Saidenberg, but neither Miss Page's work nor Mr. Stone's solo, seemed vital enough to express the obvious jazz medium of the music.

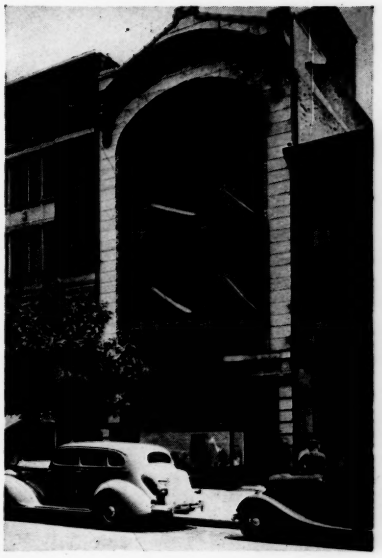
They remained concert artists throughout the performance, vainly striving to express a media definitely foreign to their individual styles of dancing. It was not the Paris of the 1900s and certainly not the Paris of recent date. In fact, it lacked any coordination of time or place, and we feel that Miss Page's cooperation with Mr. Remisoff's ideas brought confusion into her choreography as well as Mr. Stone's.

At Orchestra Hall, earlier in the month, Ruth Page and Bentley Stone gave a performance of Stravinsky's *Hicks at a County Fair,* a humorous ballet for two, costumed by Remisoff. In this case Miss Page's choreography was amusing and resourceful and brought out the various giddy stunts with convincing fun and playfulness. But again, the single prop designed by Mr. Remisoff was inadequate to express a background essential if the audience was to be considered to the extent of bringing out the point of this ballet. They also per-

(*Continued on page* 42)

Beautiful Studios

1. LEROY THAYER, Washington, D. C.



THE home of the dance is, or should be, as important as any other phase of its presentation. It must be remembered that the prospective pupil sees the studio before she sees the teacher or his work, and therefore the first impression of an instructor must, of necessity, be based on the atmosphere which he creates for himself.

The studio should be more than merely adequate space in which to conduct a class, properly ventilated and suitably located. It should bespeak the beauty of the art it houses and reflect the taste and personality of the individual whose work it frames.

LeRoy Thayer of Washington, D. C. has achieved just this in the setting for his school. Ascending in the elevator from the smart shopping district of Connecticut Avenue to the second floor, one steps out on thick carpet into a room of exquisite beauty. Quiet dignity and innate good taste are reflected in every detail from the beautifully panelled walls to the handsome crystal chandeliers. It's strict simplicity imparts a feeling of confidence to the visitor. "Here," one's sense of suitability immediately telegraphs to the brain, "is a school where the instructor thinks so highly of his profession that he must provide an atmosphere worthy of it." In describing the room after her visit to the Thayer Studio, Mrs. Montie Beach, president of the Dancing Masters of America, Inc., remarked, "I felt as if I had gone to some smart *atelier* to buy a jewel and that any moment a single, perfect gem would be brought me on a velvet cushion!"

This is the reception room—one's first impression of the Thayer Studios, and, we sense, one's first impression of LeRoy Thayer himself. Small offices, presided over by gracious receptionists, open off the large room. It is in these offices that applicants for instruction are interviewed.

On the floor above are spacious studios wherein classes in ballet and tap are held. A large mirror and the usual barres grace the walls, but the outstanding feature is the beauty of the floors.

The elevator ascends again and on the next floor we find another large studio with handsome flooring. This room can be divided by a curtain device into innumerable small studios for use in giving private ballroom instruction. The studio is very long and at its end is a short hallway leading directly into the executive office. Suitability is again the keynote of the furnishings. The office is dignity personified and yet it possesses a noticeable cordiality. Behind Venetian blinds the large studio-type window looks out on a courtyard below. The floor is thickly carpeted and the chairs are of fine leather. Behind the walnut desk sits LeRoy Thayer, the head of this institution which bears his name, and we find that our first impression was correct: the entire establishment is a reflection of his tastes, his manner and, most important, his principles.

Mr. Thayer, who is a native of Georgetown, D. C., opened his first school when he was twenty-one. Prior to that he had taught fellow students after school hours and had then been engaged as an instructor in different Washington schools. Opening first in the old Gordon Hotel Ballroom, he soon recognized that he must establish himself on a sound business basis if he would be successful. Over the years that have intervened and as he has gradually enlarged his space through three different locations, he finally worked out a business mechanism that is as smooth-running as that which might be used by any giant of industry.

The utmost in efficiency is demanded of every teacher and every employee, but no one is permitted to seem hurried or anxious in his dealing with a pupil. Each person is responsible for his department, and every morning and every evening complete reports of the staff's activities are laid an Thayer's desk for his scrutiny. A careful analysis of the business for the month and the year previous is made monthly so that its head always knows exactly what each department is doing.

●

NOTE: *In this department each month there will be presented descriptions and pictures of outstandingly beautiful studios throughout the country.*

SU-ZI-Q

by **BERNIE SAGER**

Music: Doin' the Su-zi-Q, by Benny Davis and Fred Coats

Mills Music Co., Inc., 1619 Broadway, New York City
Enter from L. side.

Play 2 Meas. of Pick-up and 2 choruses for the dance.

1ST STEP

"A"

(Facing the audience, both hands clasped together and body bending forward)
1, Cramp both heels to R side
2, Clamp both toes to R side
3, 4, Repeat above traveling sideways
(Face R)
5, Slide R ft. forward, knee bent and at the same time slide L ft. bk. R hand raised above the head and L hand lowered down to side.
(6) Pause
7, Slide R ft. bk. and L ft. fwd., closing your feet together
(8) Pause
2 Meas.

"B"

Repeat all of "A"
2 Meas.

"C"

Repeat all of "A"
2 Meas.

"D"

1, 2, 3, Repeat "A" up to 3rd count
4, Clamp R toe to R side
& 5, Shuffle L to side
& Step L crossing in bk. of R ft.
6, Step R crossing in front of L ft. One full turn to R.
7, Step L fwd.
2 Meas. = 8 Meas.

2ND STEP

"A"

& Shuffle R in place
& Tap R in place
a Cramp R heel
1, Cramp L heel
2, Cramp R toe to side
3, Cramp R heel to side
4, Clamp R toe to side
5, Draw L forward up to L ft.
6, Slide L forward
7, Stamp L to side
8, Stamp R forward
2 Meas.

"B"

&
1, Shuffle L in front
& Step L in back
2, Step R forward
& Brush L forward
3, Back R heel forward
4, Stamp L forward &
5, Shuffle R to side
& Step R crossing in back of R ft.
6, Step L in front
One full turn to R
7, Step R forward
(8) Pause
2 Meas.

"C"

Alternate all of "A"
2 Meas.

"D"

Alternate all of "B"
2 Meas. = 8 Meas.

3RD STEP

"A"

Face Right
8, Slide L back
1, Slide L forward
2, Catch L back
3, Dig R—Tap in front
& Cramp R heel
4, Clamp R toe out to R side, pivoting on R heel
5, Slide L forward to closing position
6, Dig R—Tap in front
& Cramp R heel
7, Clamp R toe out to R side, pivoting on R heel
2 Meas.

"B"

8, Hop R
& a Shuffle L to side
1, Leap L in back &
2, Flap R forward &
3, Flap L in place &
4, Flap R forward
& a Shuffle L to side
5, Leap L in back &
6, Flap R forward &
7, Slap L in place
2 Meas.

"C"

Face audience
8, Hop L
& a Shuffle R to side
1, Leap R crossing in back of L ft. &
2, Flap L to side &
3, Flap R in place
4 Hop R
&a Shuffle L to side
5, Leap L crossing in back of R ft. &
6, Flap R to side (one-quarter turn to R)
7, 8 Trucking L step, to side
2 Meas.

"D"

¼ turn to R
1, 2 trucking R—step forward
¼ turn to right
3, 4 Trucking L step forward
½ turn to right
5, 6 Trucking R step forward
7, Slide L forward
(8) Pause
2 Meas. = 8 Meas.

4TH STEP

"A"

1, (Clap) and clap hands, bend body forward
2, Cramp L and R both heels to R side
3, Clamp L and R both toes to R side and travel to R
4, Cramp L and R both heels to R side
5, Clamp L and R—R toe to R side (and L toe to L side (both go out at same time) body bends back and both hands swing to side
(6) Pause
(7) Pause
(8) Clamp L and R both toes inward
2 Meas.

"B"

Alternate all of "A"
2 Meas.

"C"

1, Leap R—stamp dia. forward &
2, Shuffle L to side
& Step L crossing in back of R ft.
½ turn to R
3, Stamp R forward ½ turn to R
4, Leap L in place
5,
& 6, Repeat above
& 7, 8
2 Meas.

"D"

1, Stamp R to side
& Stamp L to side
2, Stamp R to side
3, Cramp R heel
& Step L in back
(4) Pause
& Hop L
5, Step R in back
& step L in place
6, Step R forward
& step L in place
7, Step R in back
2 Meas. = 8 Meas.

5TH STEP

"A"

8, Stamp R in front
& Brush R inward
1, Stamp R inward &
2, Slap L to side
& Brush R inward
3, Stamp R in front &
4, Slap L to side (¼ turn to R)
& Brush R back
5, Cramp L heel
& Step R to side
6, Brush L back
& Cramp R heel (½ turn to R)
7, Step L in back
2 Meas.

"B"

Repeat all of "A" traveling to the L
2 Meas.

"C"

Repeat all of "A"
2 Meas.

"D"

8, Stamp R forward
1, Stamp R to side
& Stamp L to side
2, Stamp R to side
3 Cramp R heel
& Step L in back
(4) Pause
& Hop L ¼ turn to R (face R)
5, Step R in back
6, Slide L to side
7, Slide R forward
8, Slide L forward
2 Meas. = 8 Meas.

6TH STEP

"A"

& Brush R forward
1, Heel R, step forward
2, Clamp R toe
& Brush L forward
3, Heel L step forward
4, Clamp L toe
& 5, 6
& 7, 8 Repeat above
2 Meas.

"B"

& Brush R forward
1 Heel R step forward
& Clamp R toe
2 Brush L forward
& Heel L—step forward
3 Clamp L—toe
& 4 & Repeat above

& Brush R forward
7, Heel R—step forward
8, Clamp R—toe
2 Meas.

"C"

Alternate "B" up to the count of 6,
& 1 &
2 & 3
& 4 &
5 & 6,
& 7, Slap R forward
& Step L forward
8, Stamp R forward
2 Meas.

"D"

1, Stamp R to side
& Stamp L to side
2, Stamp R to side
3 Cramp R heel
&, Step L in back
(4) Pause
& Hop L
5, Step R in back
6, Stamp L to side
7, Stamp R to side
The above step is done traveling in one large circle to the R
2 Meas. = 8 Meas.

7TH STEP

"A"

⅛ turn to R
8, Cramp R—heel
& 1, Slap L in front
2, Cramp R—heel
& 3, Slap L in front
4, Cramp L—heel
½turn to R
5, Step R in place
6, Cramp R—heel facing L
& Hop R
a 7, Slap L in place
& Tap R in place
(8) Pause
2 Meas.

"B"

& Hop L
a Slap R in place
& 2, Flap L forward
& 3, Flap R forward
& Tap L in place
(4) Pause
& Hop R
a 5, Slap L in place
& 6 Slap R forward
& 7 Slap L forward
2 Meas.

"C"

Alternate all of "A"
2 Meas.

"D"

Alternate all of "B"
2 Meas. = 8 Meas.

8TH STEP

"A"

(Face to Audience)
8, Stamp R to side
Bend forward, clasp hands and travel off stage shaking your finger on the last 2 Meas. as you exit
& Brush L inward
1, Heel L step in front
2, Clamp L toe to side
3, Tap R to side
4, Cramp R heel
& Brush L inward
5 Heel L—step in front
6, Clamp L-toe to side
7, Tap R to side
8, Cramp R heel
2 Meas.

"B"

& Brush L inward
1, Heel L—step in front
2, Clamp L to side &
3, Flap R forward
& Scuff L—heel forward
(4) Pause
& Hop R
5, Step L in back
& Leap R in place
6, Scuff L heel, forward
7, Step L in back
8, Stamp R
2 Meas.

"C"

Repeat all of "A"

"D"

& Slide L inward
a Heel L—step in front
1, Clamp L—toe to side
2, Step R to side
& a 3,
4,
& a 5,
6,
& a 7,
8,
Repeat above 3 more times going off stage
2 Meas. = 8 Meas.

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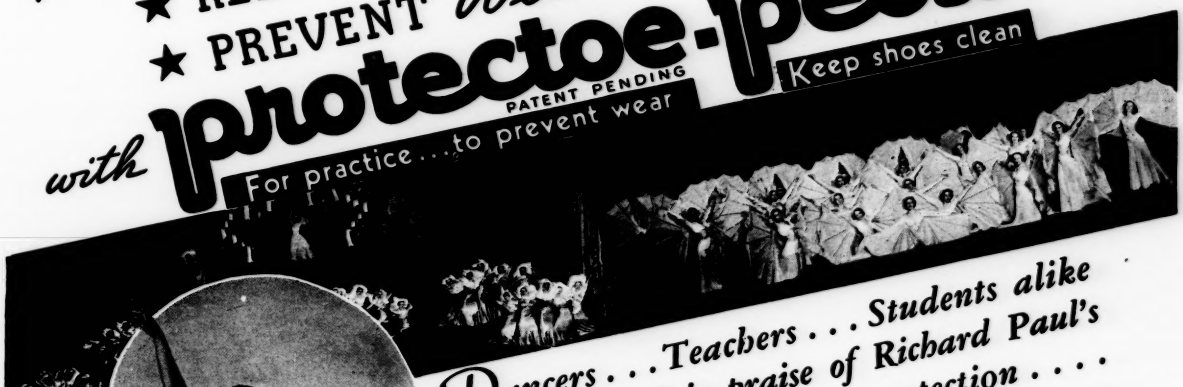

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Dance Teams

AVILA and NILE, European dancing stars, created somewhat of a record recently at the Normandie in Boston by dancing on Sunday which has never before been allowed. Dancing to music of Beethoven, Bach, Ravell and Debussy, numbers which are really concert material, they had such great success that permission was granted them to appear in this sort of program each Sunday.

Georges and Jalna are the dance team in the new Eleanor Powell picture, *Born to Dance.*

Mae Halliday and Toni Clark, distinguished swing ballroom dancers, concluded a successful engagement at the Hotel Syracuse and flew to Pittsburgh for an opening at the Hotel William Penn.

The new show in the Marine Dining Room of the Edgewater Beach Hotel in Chicago presents Jose and Dolores, Mexican character dancers in their first appearance in this country.

GOMEZ *and* WINONA
ALBERTO GALO *caught by* THE AMERICAN DANCER'S *candid camerman, Andre La Terza while he was coaching Enrica and Novello in his studio*

Charlotte and Charles Lamberton, deaf and mute dance team, are playing in Washington, D. C. with Dave Appollon. They will make a trip to New York soon for new material.

Ross and Bennett have just completed an engagement at the Carmen Theatre in Philadelphia, where they broke in their new burlesque ballroom routines. Reports are that they went over with a bang.

Alberto Galo reports: Estelle and Le Roy are opening an engagement at the Rainbow Room atop Radio City, December 9. . . . Minor and Root, after a successful run at the Club Versailles, can't make up their minds about two bookings offered them. . . . Mario Naldi and Mary Ellis are opening at Chicago's new French Casino. . . . Lisheron and Adams are at the Mayfair in Boston. . . . Manya and Drigo are dancing in Detroit, with engagements in Los Angeles to follow. . . . Baron and Blair were held over at the Arcadia in Philadelphia. . . . Beuvell and Tova are at the Congress Hotel in Chicago and will follow with bookings in Cleveland. . . . D'Angelo and Porter opened at the Edgewater Beach December 8. . . . Leonora and Santino will open an engagement at the Mayfair in Boston December 28. . . . Clark and Halliday are going from Pittsburgh to Cincinnati for an extended engagement. . . . Del Mar and D'Andre are making a hit at the Adelphi Hotel in Philadelphia. . . . Northway and Danila are opening shortly at the Mayfair in Cleveland. . . . The Reyes will probably go in to the Club Versailles some time this month. . . . Caldos and Baline have been signed to appear at the Commodore. . . . Theodore and Denisha are making a hit at Murray's on the Bronx River Parkway.

Fred Le Quorne reports: That he is again enlarging his studios by adding 2500 square feet to his present establishment. A special department will be devoted to the management of his teams. Up to date the list of artists under his wing are Byrnes and Swanson, Joe and Betty Lee, Linda Moody, Adelaide and Sawyer, Charles and Celeste, Olive and Amdur, Marlynn and Michael, and Naija Anjor.

The Hartmans, who double from *Red Hot and Blue* to the Iridium Room at the Hotel St. Regis, are learning a new routine. . . . Free and Freely, acrobatic and tap dancers, are enlarging their repertoire by adding ballroom dancing. . . . The Royces are due back in New York about the middle of this month from a tour which has lasted several weeks. . . . Charles and Celeste are opening at the Cocoanut Grove in Boston. . . . Bernhardt and Graham are at the Statler in Buffalo. . . . Janet and Kalin have just finished an engagement at the Roxy. . . . Santchi and Buckley are making a hit at the Cocoanut Grove in Los Angeles. . . . Adelaide and Sawyer were held over at the Hotel Syracuse. . . . Rodrigo and Francine have returned after several weeks at the Hotel Muehlback in Kansas City. . . . Joe and Betty Lee are opening December 19th at the Rone Plaze in Miami.

Contracts which Wallace and Elvadee held for Seattle and Portland were cancelled on account of the seriousness of the waterfront strikes on the Pacific Coast. Instead they returned to San Francisco, following their engagement at the Revere Varsity Club in Eureka, and are now playing a four weeks return date at the Club Royal Hawaiian.

TEAM DIRECTORY
Alphabetically Listed

WALLACE and ELVADI
"Dance Impressionists"
Club Royal Hawaiian — **San Francisco**

OUR SPOTLIGHT PICKS OUT—*Alberto Galo*

Alberto Galo, one of Broadway's most popular dance-team coaches, started his career on the Spanish-speaking stage as a dramatic actor. Finding a need for a knowledge of dancing in the light operettas he subsequently played in, he commenced his study of the subject with Alonzo, a prominent South American teacher. Later he worked with Trini in vaudeville, and it was shortly after this that he began to experiment with the possibilities the dance offers teams. There were two young teams using the same rehearsal hall that he did, and in watching their efforts he became interested in helping them.

As he expresses his views on the subject, Galo's artistic hands are in almost constant motion. "There are two types of dancing for teams," he said, "the weaving type and the straight type." And as he talked his hands were illustrating, with fingers weaving gracefully to explain his first point, and hands cutting sharp lines to indicate the second.

"Life" and "color" are the two words that he employs most in talking about his work, and as he says them they take on new significance in relation to the dance. "Dancers must always keep people interested by their portrayal of life and color," he said; "this is what the audience understands."

Dismissing his own work with a modest shrug, he said, "Of course the teacher must have a creative mind, but it is the dancers who must convey the feeling. I can give them a design in steps, but everything depends upon their feeling for it. It is really, however, the composer of the music who should have the most credit, for the dancers rely on the music for color, light, and a definite lift. I consider first the natural line of the teams, that is,, whether they are the straight or weaving type. Then the most important factors in building their success are: first of all, training (ballet foundation by all means), music, and a feeling for their art.

"Anyone can make steps, but the secret is in building them to the music and making them fit the musical phrase. Another thing, the choreography is most important in its relationship to the place where the dance will be presented. When I have a team working in a night club I usually go and watch the first performance from the sidelines. I can judge their weak spots by the audience reaction. If the people pick up their forks and start to eat again at a certain point, the routine needs lifting there—it must be worked over.

"The most daring thing I have ever done was the setting of a dance to operatic music for Georges and Jalna. It was their idea, and when they submitted it I was doubtful. They, however, were determined to try it, and we set to work. Thus came into being their poems of motion."

Galo, as he is affectionately known to the teams he coaches, also stresses the necessity for more than a business understanding between the teacher and the pupil. "There must be a mutual interest," he says, and it is rumored that on his broad shoulders fall many of the troubles that beset the young teams who come to Broadway. "But I don't mind," he said; "they are my friends."

Left to right, JOSHUA T. COCKEY, CHARLES HENKEL *(standing)*, PRESIDENT MRS. MONTIE BEACH, JULIA MILDRED HARPER *(standing) and* LEROY THAYER, *look over the minutes of the meeting at the Thayer Studio when the Dancing Masters of Maryland, Virginia and Washington, D. C. became Affiliated Club No. 17*

Bulletin

Dancing Masters of America, Inc., and Affiliated Clubs

by WALTER U. SOBY

Dancing Teachers Club of Maryland, Virginia and Washington, D. C.

A special meeting was called at Thayer's Studio of Dancing, Washington, D. C., for the purpose of reviving interest in the Dancing Teachers Club of Maryland, Virginia and Washington, D. C. About 50 teachers were present and it was decided to renew activities in anticipation of the coming Normal School and Convention to take place in Washington, D. C., next summer.

The election of officers for 1937 will take place at the December meeting. It was voted to apply for affiliation with the D. M. of A. to become effective as of January 1. The Washington Club will be known as Club No. 17, under the affiliation plan.

President Mrs. Beach attended the meeting at Washington and gave a talk on the benefits of affiliation. Others who gave talks were Leroy H. Thayer of Washington, Joshua T. Cockey of Baltimore, and Julia Mildred Harper of Richmond, Va. Tea was served after the meeting.

Dancing Teachers Club of Conn.

At the regular meeting of the Dancing Teachers Club of Connecticut, Inc., held at the Bourman Studio of Dancing at Hartford, Conn., it was voted to affiliate with the D. M. of A., Inc. Affiliation to become effective as of January 1, 1937. The Connecticut Club has been in existence since 1920 and has a membership of 77 members at the present time, including 4 Honorary and 3 Inactive members. All officers were re-elected for another term. They include: Florence M. Greenland, Hartford, President; Mme. Annette, New Haven, 1st Vice President; Isabel Roberts, Hartford, 2nd Vice President; Sarah S. Estlow, Hartford, Secretary; B. L. Deming, Middletown, Treasurer. The Club was incorporated under the State laws of Connecticut in 1923. Meetings are held every third Sunday of the month from October to April.

The Dancing Teachers Club of Connecticut will be affiliated Club No. 18.

Death of a Member

James W. Bangert, honorary member of the D. M. of A., died on Sunday, November 1, 1936, in Baltimore, Md. Mr. Bangert was a charter member of the American National Association Masters of Dancing which was founded in 1893. The American National and International Associations amalgamated in 1926 and we adopted the name of the Dancing Masters of America, Inc.

Marriage

Mr. and Mrs. Joseph Yuoconis announce the marriage of their daughter, Adele Anne, to Mr. Carlton Herbert Richardson, Sunday, November 1, Athol, Mass. Both Mr. and Mrs. Richardson are members of the D. M. A.

●

Mr. and Mrs. Ray Leslie are in Rio de Janeiro, Brazil.

Florida Society

The Florida Society is planning on having a Normal School in Miami on December 27, 28 and 29. Mrs. Gretchen Berndt Schmaal of Milwaukee, Wis., will be guest teacher.

South Texas Association

The South Texas Association is going to have a two-day convention in January with one day devoted to a teaching program with at least one or two teachers from out of town, and the other day devoted to business and pleasure.

Complete arrangements are to be made at the December meeting which will be at Mrs. Geizendanner's Studio, December 20, Houston, Texas.

Those who taught at the last meeting were Mrs. Montie Beach, Beginners' Ballroom; Roy Mellen and Dorothy Weikerth, Exhibition Waltz; Miss Leona Mellen, Adagio; and Mr. A. Tomaroff, Modern Tango. Miss Mellen reports "Mr. Tomaroff, Mrs. Tomaroff and Sam Bernard, President of the Texas Association, were our guests. Mr. Tomaroff is really an artist and gives beautiful work. He is going on a teaching tour shortly."

The election of officers in the South Texas Association will take place at the next meeting.

Dancing Masters of Michigan

The Dancing Masters of Michigan held their election of officers for the coming year at Virgiline Simmons Studio, Lansing, Michigan, Sunday, October 25. Florence S. Young of Detroit was elected President; Phil Osterhouse of Grand Rapids being retiring President; 1st Vice President, Harriet Charters Tally of Bay City, Mich.; 2nd Vice President, Sylvia Hamer of Ann Arbor, Mich.; Recording Secretary, Gertrude Edwards Jory of Royal Oak, Mich.; Treasurer, Jack Frost of Detroit; Board of Directors, Theodore Smith of Detroit, Joseph Berlin of Saginaw and Phil Osterhouse of Grand Rapids. Appointments by President: Reception and Publicity, Lillian J. Wasson of Detroit; Principal, Harriet Charters Tally of Bay City; Chairman of Music Committee, Phil Osterhouse of Grand Rapids.

A meeting was held at the Book-Cadillac Hotel, Sunday, Nov. 29, and was a one-day Normal and Convention. Guest teachers on the faculty were Oscar Conrad of Columbus, Ohio, Tap Dancing; Professor Popeloff of Cleveland, Ohio, Ballet; Myrtle Pettingale of Cleveland, Ohio, Ballroom; and Ruth Murray of the Wayne University, Detroit, Modern Work.

Miss Murray was engaged to continue the course at the regular monthly meetings for the rest of the season.

After the meeting a banquet was held in the Book Casino of the Book-Cadillac Hotel. Mr. Jack Bowman, President of the Pittsburgh Society, and Mr. John Box, President of the Cleveland Society, were the guests of honor.

The next meeting of this society will be held at the Book-Cadillac Hotel the last Sunday in January.

Northeastern Council

A meeting of the Northeastern Council was held on Sunday, Nov. 1, at Amy Congdon's Studio, Troy, N. Y. A report of the Convention was given. Amy Congdon, Fred Herbert and Agatha Ingersoll Doerer were on the faculty.

The officers of the Northeastern Council are as follows: President, Fred Herbert; 1st Vice President, Wanda Reynolds; 2nd Vice President, Walter Greene; Secretary-Treasurer, Joseph Buechler; Directors: Oscar Hallenbeck, Steven Burke and Amy Congdon. Delegate Director, Joseph Buechler.

Western New York Council

Miss Cora E. Tapson, Secretary of the Western New York State Council of Dancing Masters, Inc., writes, "You will note that we had our fall convention the 22nd of November in Rochester, N. Y. And a small reminder, one of our most important recent moves is that this club is now incorporated under the laws of New York State."

Rhode Island Club Elects

At the November meeting of the Dancing Teachers Club of Rhode Island, the following members were nominated for office for the year 1937: President, Kay Merwin; 1st Vice President, Alice Constance Farrell; 2nd Vice President, Mrs. Edward Gonyea; Secretary, Thomas L. McGrane; and Treasurer, Mrs Etta Dugan. The election of officers will take place at the December meeting.

The Rhode Island Club had an open meeting at the Providence Biltmore Hotel on Sunday, December 6. The teachers presented were Madame Hilda Butsova, Ballet, and Mr. Edward Sinclair, Tap.

Dancing Masters of Wisconsin

The Dancing Masters of Wisconsin reports that Dr. Charles Fishback has been placed on the inactive list and that Miss Evelyn Marie Roberts, Spooner, Wis., has joined their association. Election of officers takes place at the December meeting.

(Continued on page 37)

Dancers Forum

FIRST AWARD

The Princess and the Dragon

Chinese version of the Beauty and the Beast submitted by MISS ALMENA YEOMAN of Brandon, Manitoba.

Scene I

All is gay in the court of the Emperor of the Flowery Kingdom for this is the birthday of the lovely young Princess Lo Lee. The scene opens with the Emperor on the throne with the Princess beside him, and courtiers gathered around.

The tiniest maidens perform a dance for the Princess to wish her joy on this auspicious occasion, to which she responds in a quaint Chinese solo, while the whole court kneels, bowing at intervals.

More entertainment is provided by a group of Chinese girls and boys who do a tap dance in Chinese style.

The Temple Maidens then perform a beautiful symbolical number.

The festivities are interrupted by a Messenger who enters and prostrates himself before the Emperor, telling him in pantomime of a terrible dragon that is steadily approaching the Flowery Kingdom. Consternation reigns in the court and the Emperor calls for his four oracles (The Temple Maidens) to advise him how to avert this threatening danger.

The first sybil advises that he send forth a cloud of beautiful butterflies to flutter around the monster and by their subtle, seductive flatteries to lure him away from their kingdom. The Emperor and Court nod assent at this good suggestion.

The next sybil steps forward and says in pantomime—that should this fail she would advocate sending forth a swarm of bees to so annoy and distract the dragon with their stings that he would turn tail and flee in the opposite direction. Again the nodding chorus from the court.

The third sybil now suggests that a mighty warrior (or warriors) be sent forth to do battle and slay the dragon for the glory of the Empire. Again the nodding chorus and applause.

But the fourth and subtlest sybil now steps forward and intimates that in case all these measures fail, the only thing that can save the Empire is for the Princess to go bravely forth alone to meet the dragon and offer herself as a sacrifice for her people. All prostrate themselves in horror at the suggestion of this extremity. The Princess alone stands, as the curtain falls.

Scene II

Shows a lovely garden in which are disporting a bevy of beautiful butterflies in true classical ballet style (or one could have a Chinese version of a butterfly dance).

At the conclusion of the dance a Messenger from the Emperor hurries in with the command that they proceed forthwith on their mission of enticing the dreadful dragon far away.

The butterflies all fly off left while the messenger waves off, and goes back right.

To show the journey toward the dragon the butterflies fly across the stage again, entering from the right and proceeding out left. The approach of the Dragon is now pictured. (He has a huge green and flame head of papier mache, and a long green and flame and gold body of cloth, beneath which are hidden every 3 or 4 feet, two children bent over standing side by side. At the rear end is a long rustling tail. The head is supported by one child who is able to turn it to look in all directions.)

The Dragon clop clops on in an amusing step. He moves across the stage from left to right. Every few feet he sighs heavily. The children who are bending forward to make his back, raise their outside arms slightly to distend his body. He moves right across the stage and off right.

Next we see the butterflies entering from the right and at the same time the Dragon approaches from the left. They meet in the centre and the butterflies flutter about him and cajole him. He turns his head this way and that in admiration, and half turns to follow them, but suddenly decides to forget all about them and proceeds on his way off right. The butterflies are left fluttering forlornly, and finally settle down and cover their faces with their hands, as the dragon disappears off right.

Curtain.

Scene III

Again we see the beautiful garden where tiny bees are disporting among lovely little human flowers. (Baby dances.)

Again enters a messenger with a command from the Emperor for the bees to go and sting the dragon so viciously that he will be off in the opposite direction. They at once proceed off left, with the flowers and messenger waving them farewell.

Again to note the progress of the journey, they can cross the stage from right to left with characteristic bee steps, and the dragon also crosses again from left to right, with his curious gait and great sighs. Now the bees approach from the right and the dragon appears from the left and meet midway. The bees proceed to exercise their ancient system of warfare. The dragon turns his head this way and that as they sting him, and may hump himself a little, but his hide is so tough that the bees as they sting him, fall backward and sit down hard and rub themselves, bewildered, as the dragon proceeds on his way off right.

Scene IV

In a room of the palace or in the garden, a mighty warrior (or warriors, if desired) exercises his prowess in a Chinese warrior dance, when the messenger enters and bids him set forth at once to slay the dragon. He gathers his courage together and marches off to left. (As the dragon is getting closer he need not cross the entire stage alone, and the dragon crossing again may be optional.) The warrior enters from the right and the dragon from the left and meet in centre. The warrior attacks the dragon with mighty sweeps of his sword in true warrior style, but the dragon gradually circles about him, and when he is half hidden in the centre, the large head approaches him and he falls fighting to the floor, and slips under the cloth as the head is lowered as though consuming him. The dragon then lifts his head high in satisfaction, and uncurls himself and proceeds on his way off right. No warrior is left on the stage to tell the tale.

Scene V

The Princess enters from the right, followed by all her sorrowing courtiers in procession. She marches calmly and heroically toward the left, and at centre stage she turns and faces her followers, and raises her hand to bid them halt. They all fall on their knees and bow to the ground, while she turns and fares forth alone to meet the Dreadful Dragon.

Scene VI

The Princess again enters from the right, and the Dragon from the left. With a heart full of love and devotion for her people the Princess moves calmly toward the dragon, who has stopped moving. She places her hands in his mouth, and then sinks down on her knees and bows her head in complete submission. The dragon slowly sinks to the floor and collapses. There is thunder and lightning, and in the semi-darkness and confusion, there emerges from near the head of the dragon a handsome Japanese prince. Also from farther down the skin, the warrior may emerge, and standing half bewildered create a little comedy on the side, brushing himself off and feeling all over his body.

The Prince advances to the Princess, who is still kneeling and bowed down, and taking her hand raises her. Her face lights with happiness, as she sees the dragon vanquished and the Prince standing in his place. He slowly kneels and bows his head on her two hands. The Princess bids him rise, and they may here do a duet of love and courtship, then proceed off right, followed by the warrior who has slowly come to his senses and regained his composure.

Scene VII

Showing the return journey, the Princess and the Prince enter from left, followed by warrior, bees and butterflies, while from the right enter to meet them, the Emperor and all the courtiers, who gather around them at the rear in a semi-circle, with the butterflies and bees at each end. All participate in a jolly Chinesy tap while the Prince and Princess plight their troth and the Emperor gives his blessing.

Final curtain amidst great rejoicing.

Properties

The Dragon can be made by modelling a large clay head and pasting over it strips of paper soaked in water and dipped in paste, until several layers thick. When this is dry it can be pried off the clay mould and painted. As I had made this dragon for a play produced several years ago, I decided to weave a plot about it because it was such a good property, hence the above ballet. The body can be made of factory cotton dyed green and painted with flame and gold and a back bone of spines can be inserted at the top. Sew two lengths of material together each about four or five yards long. Cut the spiny back bone from stiff paper or stiffening of some sort and sew between. The children who walk inside bending over, should have green legs ending in large claw-like feet.

The only property necessary for the first scene is a large throne effect for the Emperor and Princess, but other Chinese effects could be added.

In the other scenes there might be one or two movable pieces to indicate the open country, and a property man could carry on a tree (stylized) or rock and set it in a certain position, when the journey is indicated in one direction, and change it when the journey shows a different direction. The garden could be made elaborate in a Chinese style or perfectly simple with one or two properties only to indicate its nature.

AWARDS

First.....Cash Prize of Five Dollars
Second.....Two-Year Subscription
Third.....One-Year Subscription

The above awards will be made each month to persons submitting material selected for publication in this department.

Address all communications for this department to the FORUM EDITOR, THE AMERICAN DANCER MAGAZINE, 250 West 57th Street, New York City. Include your name, address, age and occupation. Enclose a stamped self-addressed envelope if you wish your contributions returned.

Costumes

These can all be in the Characteristic Chinese style, very elaborate for the Emperor and Princess, and the Prince should be Japanese. The butterflies can be in ballet costumes with wings, or made modernistic, and the tiny bees can be in very abbreviated costumes with little cellophane wings.

SECOND AWARD

Winter Wonderland

A Glittering Fantasy of Winter submitted by Miss Irene Rose Harvin of Corsicana, Texas.

Characters

Children	Wind Gatherers
⎰Boy	Snow Balls
⎱Girl	Ice Sprites
Jack Frost	Rainmakers
King Winter	Fairy Dewdrop
Snow Flakes	Snowman
Northwind	Dame Thaw

Summary

Scene I—"In the Forest"

Introduction music 8 bars of *Winter Wonderland.*

Boy and girl dressed in red satin snow suits, red boots with white maribou tops, red caps with white maribou pom-poms enter in a skaters dance to the *Skaters Waltz*—Strauss. At close of the dance children look around in amazement.

Boy: "How beautiful the forest is. Winter has come at last."

While children are talking, Jack Frost clad in a white fur cap, white satin jacket trimmed in white maribou, white satin trousers and white boots, enters from right strewing snowdust, which can be obtained from any costume supply house. Artificial snow or white confetti may be used effectively. Children almost fall over with astonishment as they notice Jack Frost.

Girl: "Are you King Winter?"

Jack Frost: "I'm only a little artist who paints pictures for children. I paint by the light of the moon. My canvas is the window pane, and my brush is a frozen snowflake. My name is Jack Frost. Have I not helped to make the Forest Beautiful?"

Girl: "Did you do it?"

Boy: "Show us how you made it glitter."

Jack Frost dances, strewing snow confetti as he goes. Children watch with glee.

Jack Frost: "You called me King Winter. I've started to his castle. Don't you want to go with me?"

Both Children: "Oh, do please take us with you."

They all enter the castle gate.

Scene II—"In King Winter's Castle

The curtains are then drawn to show King Winter sitting on throne dressed in a purple velvet robe with a white cape. He has a long white beard and wears a crown made of cellophane. The children are frightened at first.

Jack Frost: "I bring you two brave children. They called to you in the forest and thanked you for making it so beautiful."

King Winter: "I like brave children. Come and sit beside me and you shall see my children who help to make the forest so beautiful.

Children skip to throne. Jack Frost dances off stage.

White-clad little toe-dancing Snow Flakes perform a classical dance to "Waltz of the Snow Flakes" by Ferris. They wear short fluffy ballet skirts of net, covered with sequins or rhinestones, with a silver bodice. Also they may wear close-fitting caps covered with sequins or rhinestones.

As Northwind enters with turns and twists, the little Snow Flakes dance to left stage as if blown by the wind. They cuddle together as Northwind dances. His costume consists of silver leotards with a wing scarf attached to shoulder and wrist made of light blue chiffon and winged headdress. Northwind is now joined in a dance by the Snow Flakes.

Dressed in variegated draped costumes the Windgatherers enter spritely with little cone-shaped nets. They dance to "Pizzicato."

Gay little Snow Balls wear two-piece silver costumes with white satin ribbons extended from top to shorts ending with a snow ball made of white maribou. A cap trimmed in maribou snow balls also is worn. They tumble on the stage, do a few jazz steps with acrobatics featured. A modern popular tune may be used.

A modernistic dance to "Mood Indigo" is now executed by Ice Sprites dressed in white leotards, cellophane sleeves cut to resemble icicles hanging from arms, and a hood of cellophane ending in a cape around shoulders, which is cut in points to resemble icicles also.

The little Rainmakers, with shaded purple costumes, fitted trousers, shoes with pointed toes, and jackets with pointed hoods, dance in unison. This can be a gay little dramatic dance.

An adagio team of dainty little Dewdrop with costume of spangle-trimmed velvet with billowy ruffles of silk net stiffened with horsehair braid, and a Snowman. Little Dewdrop dances to "In Nature's Garden," flirting with the snowman. As the little miss ends her dance the Snowman comes to life and they do an adagio dance ("Poet and Peasant").

An effective finale can be arranged by having the various characters enter simultaneously doing their respective dances, the little girl and boy doing a soft-shoe dance in the center of the stage. Suddenly the gaiety is ended by the entrance of Dame Thaw, dressed as an old woman in gray full-gathered shirt, gray short cape and bonnet. The Snowflakes, Snowman, etc., are stricken; they all rush off stage.

Boy and girl stop their dance and gaze about in amazement and retreat to exit as curtain closes.

(An effective ensemble skating number may be introduced by using roller-skates made with soundless rubber wheels.—Ed.)

THIRD AWARD

The Royal Flush Ballet

by Margaret S. Vickery, Unity, Maine

We regret that space does not permit the publishing of this ballet.

MARCH CONTEST

Costume Sketches for any one of the above ballets will be awarded the prizes for the March issue. This contest will be open to everyone with talent for drawing. If you cannot make a sketch yourself there is most likely someone in your family or circle of friends who will be interested to try for the attractive prizes. Sketches must be drawn in black and white (no colors) and mailed not later than midnight of January 25th. And, by the way, be certain to save these ballets. There may be more contests in connection with them in the future. Teachers who are interested in musical scores for them are asked to write to the Forum Editor.

Next month—The Snapshot Contest.

WHO KNOWS

Answers

B. J. Kentucky—(October issue)—Gymnasium equipment concerns will supply ready-made studio practice barres to your order. You will find ads for these concerns in The American Dancer.

Conscientious (November)—Ballet training will not harm a child with curvature of the spine. In fact, I recommend it for strengthening the muscles of the back. This will by no means cure a child as spinal curvature is a defect that can be corrected only by an operation. If the child is a girl the spinal disease will not grow worse after she has reached 12 years. If it is a boy, it will reach its limits when he is 14 years old. In all cases the child should be under constant care of a reliable orthopædic surgeon.—Dr. Leon Lantzounis, New York City.

D. D. P., Indiana—I am anxious to locate Edward Gazart, formerly headlined in vaudeville as "Carrie and Eddie."

A. L., Pennsylvania—Is there a school in New York where a young man can receive a scholarship? Does Ted Shawn or any leader of a male group offer scholarships to talented men students?

D. D., New York—Is it correct to say "ballet dancer"?

B. T., Kansas—Where can I get an original photograph of Anna Pavlowa or Vaslav Nijinsky?

D. M. of A. BULLETIN

(*Continued from page* 35)

California Association

The newly elected officers of the California Association Teachers of Dancing are as follows: President, Lucille Halwick; 1st Vice President, Ethyl McFarland Joy; 2nd Vice President, Paul Brown; Secretary, Alice Zwillinger; Treasurer, Julio Ramaciotti; Sergeant-at-Arms, Charles Baker; Trustees, Lillian Thomas, Ruth Adams and Vera Larska.

New members in the California Association are: Mark Gasze, Gail Carnes, Beaudoin Studio, Margaret White, Barbara Sorenson, Thyrza Hunt, Evelyn King, Evelyn Bastic, Miss Gene, Kenneth Tibbitts, Eugenia Knox, Ilene Marshall, Grace Markwell, George Pring, Shyrle Pedlar, and Lodena Edgcumbe.

Carolina Dancing Teachers Assn.

The second meeting of the Carolina Association was held at the Helon Poole studio on Nov. 1. Miss Vesta Copeland taught acrobatic and Mrs. Jensie Barkley Coon instructed in baby tap. The next monthly meeting will meet with Mrs. Coon in Gastonia.

The hostesses for the Convention held in Charleston, S. C., were Miss Lib Lebby and Miss Rose Jenkins Montgomery. Mrs. Margit Tarasoff was guest artist and Gerald Cummins taught Tap. The Convention was held Nov. 27 and 28, and included a program by each teacher and a banquet.

Cleveland and Ohio Assn.

Miss Larue C. Hope reports: "The Cleveland and Ohio Dancing Teachers Association have started out very successfully this year. At our one-day Convention our Principal, Helen J. Wheeler, presented a very splendid program featuring three guest teachers, Isabel Grant Pillans, ballet; Bobby Rivers, tap and acrobatic, and Adolph G. Franksen, ballroom. Practically all of our members were present and there were many more teachers taking the work.

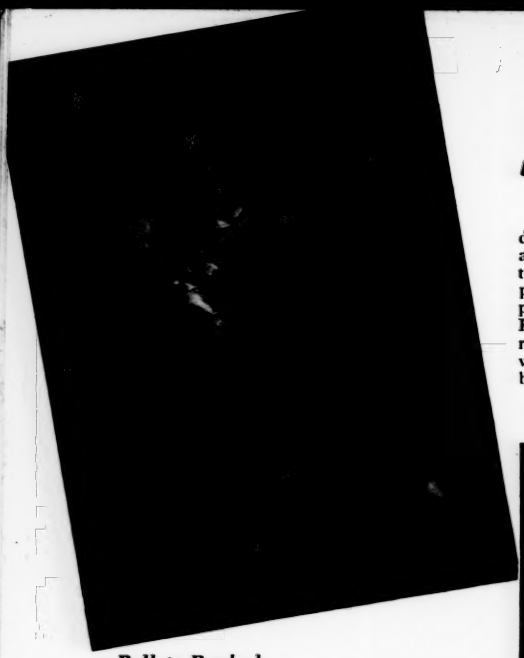
The following Officers were elected to serve 1936-1937: John Box, President; W. A. Wenzel, 1st Vice President; Marie E. Miller, 2nd Vice President; Larue C. Hope, Secretary; Lloyd C. Foster, Treasurer; Myrtle Pettingale, Principal; and Evan M. Day, Henry O. Oster, Sergei Popeloff, Trustees.

After the banquet at the round table talk, it was very gratifying to hear the teachers tell of their increased enrollments. Everyone seemed to feel quite happy and to be looking forward to a good season. We sincerely hope this is universal."

Notice

Mrs Montie Beach, president of the Dancing Masters of America, Inc., is one of "America's Interesting Personalities" chosen by The American Magazine and featured in a full-page picture and article in the January issue.

Student and Studio



Ballets Booked

● NEW YORK, N. Y.—Boris Novikoff presented the members of his Russian American Ballet in a concert given by the Russian Newspaper Russiya aboard the U. S. S. Illinois on November 14. November 25 he presented them at the I. R. T. Sixteenth Annual Concert and again on December 25 they will be seen at the Copley Plaza Hotel, Boston. The program in which this young company is seen includes Russian and Polish national dances, classical ballet numbers, a Christmas pantomime and Tschaikowsky's Nut-Cracker Suite. The following dancers comprise the company: Patricia Denova, Axel Sahmer, Harriet Fitzgerald, Tamara Bering, Barbara Bishop, Priscilla Bancroft, Dorothy Clark, Irene Federovsky, Anthony De Prato, Dante Giglio, Joyce Kazangian, Lovery Mansfield, Doris Ritchie, Loretta Roberts, Helen Tuft, Ivan Sazanuff, Slavatore Scalia, and Leo De Prato.

Teacher Appointed to Hospital

Daisy Blau, director of the Central School of Allied Arts, has been appointed instructor for body correction for children in the Sydenham Hospital in New York.

Increases Space

An increase in the number of students, professional and amateur, wanting dance instruction from Fred LeQuorne, has required that popular teacher and creator of professional and social dances, to enlarge his quarters in Broadway's Roseland Building. Adding 2500 additional square feet of floor space to the 10,000 square feet he already occupied, gives him an area in the building greater than that of any other tenant. With this additional space Mr. LeQuorne plans to have separate dance floors for the many forms of the dance taught in his studios. The newly acquired space will be devoted exclusively to social dance instruction. This will be separated from the professional and stage division of the school. Twenty-five instructors will be engaged to handle the pupils. A publication entitled LEQUORNEWS, a four-page house organ edited by Noel Meadow, will also be a new feature of the school.

Opens New York Studio

A newcomer to Manhattan this month is Annette Van Dyke, who has opened beautiful new studios on 57th Street. Miss Van Dyke offers a complete education in the art of dancing, and includes in her curriculum ballet, national and character, eurythmics and dramatics, body correctives, modern, ballroom and tap. She has operated a studio in Decatur, Illinois for the past eleven years, and pupils from that school are now currently appearing at Radio City Music Hall with the Rockettes, in White Horse Inn and other current New York shows. The Decatur studio will continue to operate as a mid-western branch.

●

Margit Tarasoff is fast becoming one of

America's most popular convention teachers. She taught for the Carolina Dancing Teachers Association at its Thanksgiving weekend convention in Charleston and will teach for the Dancing Teachers Club of Connecticut in January. Her daughter Nadia, although only 13 years old, is following in the footsteps of her famous parents and started her career by dancing in the ensemble of the Ballet Russe during its New York engagement.

Blome Teaches N. E. C.

Adolf Blome taught for the New England Council in Hartford, Connecticut, at the one-day session December 13th. He also reports that Blanche Lewis of Virginia Bacon's unit is among the pupils in his new studio in Manhattan.

In Boys' School

Mrs. Evelyn Hubbell is currently teaching ballroom dancing in the exclusive Allan Stevenson School in Manhattan.

Y. W. C. A. Classes

● BROOKLYN, N. Y.—After recently severing her connection with the Wigman School in New York, Melvene Ipcar has been teaching classes at the Y. W. C. A. in Brooklyn. A demonstration will be given at the Brooklyn Museum during the first week in January.

Society Show

Margaret Burton, who recently became Mrs. Thomas Inslee, is training 100 children for the annual society show in Brooklyn. The show, which will be presented on January 22 and 23 at the Academy of Music, is known as the Colony House Capers.

Brooklyn Teacher Dies

Adam Hoey, of the Stage Dancing School which bore his name in Brooklyn, died November 25 after a long illness. The school is being continued by Mr. Hoey's son.

Six-year-old Radio Star

● SCHENECTADY, N. Y.—Agnes Wolf, pupil of the Herbert School of Dancing, has completed over eighty broadcasts over the W.G.Y Children's Program. Quite an accomplished tap dancer at the age of six, she "goes over the waves" every week.

Christmas Party at the Chalif School

All the children of the Junior Classes were entertained at the annual Chalif Christmas Party on Saturday afternoon, the 19th of December. A program of dances was given as part of the entertainment. Wendy Gay Perkins, daughter of Fay Perkins, the radio star, was one of the soloists.

A Barn Dance

● STATEN ISLAND, N. Y.—The Staten Island Ballroom Dance Club of which Robert Hefftner is the instructor, celebrated a big in-

Top—MARJORIE BELCHER *and* LOUIS HIGHTOWER *of the Ernest Belcher School, Los Angeles. Center*—DOROTHY COLLINS, *who was exclusively trained by Annette Van Dyke, is now a Rockette at Radio City. Above*—JANIS THOMPSON *and* ROBERT HEFFTNER *of the Hefftner Studios on Staten Island, in a Russian Adagio. At right*—LILLIAN ROLLO, *protege of Charles Henckle and Douglas Humphries of Norfolk, Va., appeared recently in concert. Extreme right*—JIMMY SUTTON, *of the Cecelia Fleischer School, Scranton Pa.*

crease in enrollments this season with a barn dance held recently. Country dances were the order of the evening and everyone had a big time. The meetings are held at Great Kilns, Staten Island.

Teaching for P. T. A.

● MORRIS PLAINS, N. J.—June Lee Woodcock, although she is only sixteen and a senior in high school, has been engaged by the Parent-Teachers Association to teach dancing in the Alexander Hamilton School. Miss Woodstock has been studying since she was five, her first teacher being Sonia Serova of New York.

Help the Community Chest

● PORTLAND, Maine—The Three Arts Studio co-operating recently with the local Community Chest, helped to raise funds needed by the Chest for its charitable undertakings. The Three Arts Professional Unit also staged an entire Revue for the Kiwanis Club of Waterville, Maine, on Thanksgiving Eve.

●

● PROVIDENCE, R. I.—The pupils of the Elsie T. Olson Dance Studio gave a thirty minute revue at the Bradley Home for Crippled Children on November 27th. Next month's issue of the magazine will contain the name of the winner of a subscription to THE AMERICAN DANCER which was offered as a prize by Miss Olson.

New Studio in Bath

● BATH, Maine—Miss Thelma Fogg, pupil of the Three Arts Studio of Portland and a member of the Professional Unit, recently opened her own studio in Bath.

Dance Crafters Carry On

● BETHLEHEM, Penn.—Majorie Berlin Fink reports another successful season ahead for the Dance Crafters, an organization of dancers and persons interested in the promotion of dancing. This enthusiastic group meets the last Monday of each month in its own club room, donated for use by Mr. Long, a prominent business man of the community. Formerly an empty store room, the club members have transformed it into a comfortable haven well adapted for their meetings and activities. Since its inception the members have been enthusiastic and have taken a deeper interest in everything concerning the art of the dance. The Christmas Bazaar was an outstanding event last month and from all reports they took in enough "to almost clear up the national debt!" A banquet is being planned for a future date and as usual a well-known dancer or speaker will be the guest of honor.

New Tap Teachers

● WORCESTER, Mass.—Phil and Phylis, in private life Mr. and Mrs. Philip Hatch, are the new tap teachers at the Harrington Studios. The Hatches were trained by Eddie Mack at LeQuorne's. Harrington's classes are being held at the Warren Hotel this year.

P. T. A. Sponsors Concert

● WILLIAMSBURG, Va.—The Parent-Teacher Association and the Art Committee presented Lillian Rollo in a dance concert at the Matthew Whaley School. Miss Rollo, a native of Williamsburg, is a pupil of Charles Henkel and Douglas Humphries of Newport News.

Winter Recital

● WINCHESTER, Va.—Dorothy Ewing, director of the Ewing School of Dance Art, located in Winchester, presented her concert group in a recital in Front Royal, Virginia, on the night of December 3.

Christmas Day Program

● WASHINGTON, C. H., Ohio—Emerson Ludwick, head of the Ludwick School of Dancing, with studios here and in Wilmington, Ohio, will present students from his school in an entertainment given on Christmas Day for the children of the Fayette County Children's Home and the Old Folks' Home. The program will be given in connection with members of the Elks. Mr. Ludwick, who attended the recent convention of the Pittsburgh Dancing Masters Association at Hotel Webster Hall, held an informal program at the Washington Country Club on the afternoon of November 27 which was attended by three hundred invited guests.

Program for Children

● CLEVELAND, O.—Before an enthusiastic audience of nearly three hundred children the Popeloff Studio of Dance and Mime, presented its "Christmas Fantasy for Children" in the Higbee Auditorium, Terminal Tower Building, Saturday morning, December 5th.

The fantasy entitled "Dream Dolls" was arranged by Miss Dorothy D'Albert, an assistant instructor of the Studio. The production was divided into one scene with sixteen solo and group numbers plus a prologue and an epilogue. The dancing was based on the theme "Dance of the Candy Fairy" from Tschaikowsky's music.

Excellent interpretations were rendered by the principals, viz., Doris Bethune as "Ugly Doll," Betty Shetter as "Betty, the little girl," Sascha Brastoff as "Santa Claus."

Others in the cast included Dorothy Palumbo, Lois Dodd, Jacqueline Young, Marie Louise Johnson, Jean Fagan, Batty Stang, Lois Jean Bliss, Shirley Greenbaum, Adelyn Parma, Mary Miller, Nanette Reilander, Betty Maischoss, Peggy Tashjian, Julia Horvath, Joy Payton, Rowena Scott, Margaret Reilander, Nancy Peyton, Ruth Maischoss, Eileen Byrne, Helen Ganger, Ingrid Secretan, Karen Hildebrandt, Doris Bethune.

In Mail Order Business

● INDIANAPOLIS, Ind.—The Stockman Studios opened a mail order business this fall which has proved to be a great success.

They are offering routines by mail in most every type of dancing and by such nationally recognized teachers as Ruth Pryor, former premiere danseuse of the Chicago Civic Opera Company; Myrtle Doris Pettingale, of Cleveland, Ohio; Bobby Rivers, prominent tap dancer and teacher and a member of the Stockman Faculty; Ednora B. Johnson and Dorothy Kizer of the faculty; and routines by Louis Stockman, including those which he taught this past summer at the Normal School and Convention of the Chicago Association.

Greatly increased business has resulted in engaging a new teacher to augment Stockman Studios' already large faculty.

Miss Ruth Dunham, who has been for the past six years with Helen Berkebile of Muncie, Indiana, is now with Stockman's.

Miss Dunham is a member of the Chicago Association and has appeared on a number of the Chicago Association's as well as various state programs.

Stockman's are now operating in addition to the large Main Studios four branches in Indianapolis, and are enjoying one of the most successful seasons of their career.

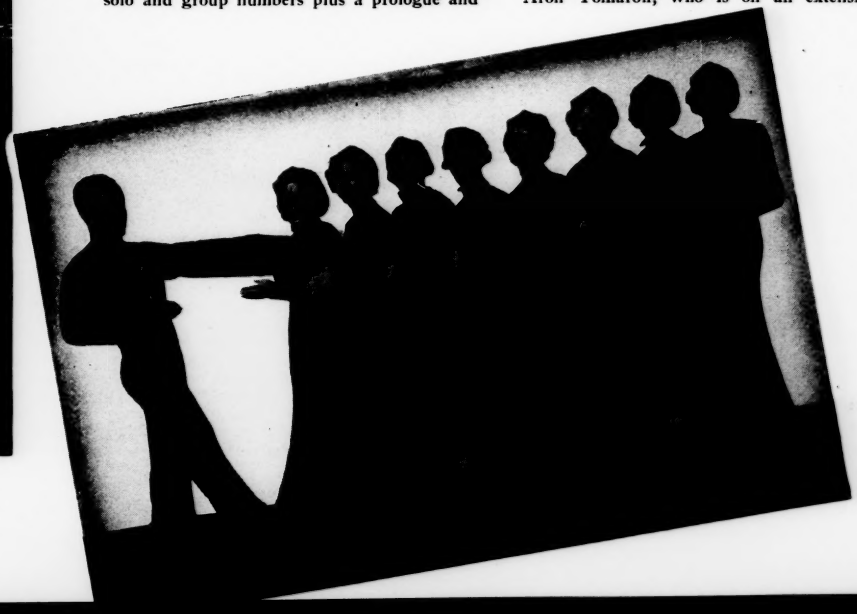
Sings as Well

● NEW ORLEANS, La.—Leonard Claret, a Corbera-Vincent pupil, is quite a singer in addition to being what his teacher describes as an excellent tap dancer and tumbler. His best numbers include *Gypsy Love Song* and *Pagliacci*. That's what we call being versatile!

Josie Corbera and Elliott Vincent presented their pupils in a recital at Jerusalem Temple, December 1.

Tomaroff Will Teach

Aron Tomaroff, who is on an extensive



teaching tour which has already taken him through Alabama and Tennessee, has been engaged to teach at the annual Christmas convention of the Louisiana Association.

CHICAGO NOTES
by MARIAN SCHILLO

Diana Huebert, concert dancer and noted teacher of modern creative work, has affiliated with the Chicago Conservatory in Kimball Hall, as a member of the faculty. Last summer Miss Huebert did extensive work at Bennington, and later taught at the annual Convention of the Chicago Association.

Inquiries are often received from out-of-town teachers regarding the modern work to be found in Chicago. Among the outstanding exponents of the modern trends are Diana Huebert. Grace and Kurt Graff, Berta Ochsner, Marion Van Tuyl and Agnes Jones. Miss Van Tuyl teaches at the University of Chicago and Miss Jones at Northwestern University.

The Graffs and Berta Ochsner will shortly appear in the W. P. A. revue, "O Say Can You Sing," which will open at the Great Northern Theatre. Anyone interested in excellent modern work should make it a point to see this revue. It has some of the finest work we have seen in a revue for years.The group working with the Graffs and Miss Ochsner were all untrained dancers and the results from six months training is remarkable.

Modern German work is represented in Chicago by Ericka Thimey who is in the studios of Mme. Antoinette Ludwig, and Maxine Mordy of the Gladys Hight School of Dancing.

All of the above modern artists approach the dance from different angles. Miss Huebert and the Graffs have regular classes daily and the choice between them will be purely a personal selection between the systematic method of Miss Huebert, or the straight art approach of the Graffs. Both have a ballet foundation and a background of culture that rates the highest merit.

Sue Yarborgh of Evergreen, Alabama, has just received her Teachers Certificate from the Gladys Hight School of Dancing. Genevieve Marsh of Milwaukee, and Eleanor Rummel of Ashland, Wisconsin, will complete theirs next month.

Berenice Holmes will teach for a special course to be held January 10th in Minneapolis by the Twin City Dancing Teachers Guild. The same organization, through its president, Miriam Chapin Phillips, has completed arrangements for a concert to be given by Miss Holmes and her ballet group in Minneapolis some time in March.

Second Annual Dance Frolics

● CHICAGO, Illinois—The First National Institute of Allied Arts presented the students of Russell V. Hupp at the Lafollette Park Field House Auditorium in November. Tap and eccentric numbers were features of the performance.

Branch Studio Opened

● LOMBARD, Ill.—Miss Edith Garrett announced the opening of a studio in Villa Park, Illinois, last month with a very satisfying enrollment on the opening day.

Twins at the Kehls

● MADISON, Wis.—It's twins at the Leo Kehls! Jo Jean and Jo Ann arrived on November 9th to be sisters to Virginia Lee Kehl, who, incidentally, celebrated her fourth birthday on December 4.

First Tap Teaching Tour Completed

● OSHKOSH, Wis. — The Del-Wright Dance Studios report a wonderful response to their first tour. This month they hope to include all the largest eastern and southern cities in their tour of the studios.

ST. LOUIS NOTES
by LONIE MAE ADAMS

George Fortunato, one of St. Louis' most outstanding ballet masters, has had to seek larger studios. The enrollment in the Fortunato University of Dancing has been growing steadily since September until it finally outgrew the former studio. In the beautiful new studios on Twelfth Boulevard, both ballet master and students have settled down to some conscientious work. Fortunato declares that he has some future ballerinas who will be outstanding in the dance world in a few years.

Madame Victoria Cassan presented her pupils in a benefit revue for the Lions Club of Webster Groves, Missouri, Friday and Saturday evenings, November 27, 28 in the Webster Groves Auditorium. Some beautiful ballets were given, all of which were arranged by Madame Cassan. Those who appeared in these performances were: Yvonne Hill, Dorothy Dean, Maxine Gloeckner, Jane Hughes, Suzanne Schmitz, Alys Lorayne Snipen, Martha Miller, Barbara Dixon, Miriam Seabold, and Betty Parish McCormick.

Jeannette Lipp of Webster Groves, Missouri, presented on this same program a number of her pupils in a unique cowgirl routine. In this number were: Virginia Bauer, Betty Hensien, Dotte Brinkman, Mary Jane Boyer, Angela Ruttino. Audrey Hensien, Thelma Vaughn, June White, and Audrey Baur.

Audrey Hensien and Milton Craig gave an excellent exhibition dance, "Deep Purple," also arranged by Miss Lipp.

WEST COAST ITEMS
by DORATHI BOCK PIERRE

The Lodena Edgcumbe School of the Dance gave a very large and ambitious recital at the studio in Vallejo, using over one hundred students.

The Dancing Teachers Business Association of Southern California held its eleventh Demonstration of the Dance on November 15 at the Ambassador Hotel in Los Angeles.

Those taking part in the demonstrations were Aida Broadbent, ballet; Detru, character; Walter Wills, tap. Following luncheon the afternoon was devoted to ballroom dances demonstrated by Estin Burks, Louis Glauburg and Thomas Sheehy.

On November 5 and 6 Genevieve Devall presented a program of eurythmy, *A New Art of Movement,* at the Wayfarer's Playhouse in San Francisco, at which time she was assisted by Jack Thomas, reader, and Laura Blickfelt, pianist.

The New Music Society of California presented a series of concerts which should prove of particular interest to dancers. The music was recordings, accompanied by descriptive remarks by Gerald Strang. The series was given at the Pacific Institute of Music in Los Angeles and consisted of four concerts: November 10, *Oriental Art Music;* November 17, *Near Eastern Art and Folk Music;* November 24, *Primitive Music;* and December 1, *Folk Music of the World.*

The Los Angeles Philharmonic Orchestra has announced a very impressive program for the coming season, and included in the season tickets is a program to be directed by Igor Stravinsky of all-Stravinsky music which will feature the *Petrouchka Ballet* as created by Theodore Kosloff, to be given on March 12.

The Ebell Club of Los Angeles presented on November 23 an opera-reading of Bizet's opera *Carmen* in which Carmen Samaniego appeared as featured Spanish dancer. Miss Samaniego has toured extensively, appearing on programs with her brother, Ramon Navarro.

Noel Wesley, who has recently come to the West Coast from New York, announces that "tap dancing is on its last legs . . ." and that a new trend in theatrical dancing in a more modern, creative manner is imminent.

The last dance in the picture *Born to Dance* clearly displays the reason for Eleanor Powell's outstanding success in tap work. She does beautiful and flawless tap, but is is so sustained and embellished by the grace and technique of ballet that the steps she does with ease and assurance would be quite impossible for one less well trained.

Aida Broadbent is working upon the dances for Grace Moore's new picture at Columbia.

The play *Hansel and Gretel,* presented at the Wilshire-Ebell Theatre in October, was embellished by five tiny dancers from Ernest Belcher's studios, including Mildred Ann Mauldin, Valeen Calkins, Susanne Brock, Joan Fulton and Florence Palmer.

Jose Torres y Fernandez, head of the Spanish department of the Edith Jane School, has just completed dancing in Grace Moore's latest picture.

The Ethel Meglin-Fanchon Marco Studios gave a Hard Times dancing party when the children all brought "canned goods" which was distributed to the needy for Thanksgiving.

L. E. Behymer presented as his first dance attraction of the new season the Kurt Joos ballet in three appearances at the Philharmonic Auditorium on December 8, 11 and 12.

Von Velmar, director of the California Academy of Ballroom Dancing, has just returned from an extended stay in Europe and he reports that American ballroom dances are the reigning favorites of Europe. Even Vienna, traditional home of the waltz, prefers an American version of its old favorite.

Staff Increased

● PALO ALTO, Calif.—A report from the Beaudoin Dance Studio operated by Mr. and Mrs. Beaudoin: "Our staff was increased by *one* just five months ago—Philip Ross Beaudoin, born July 15, 1936. Of course, he is a bit too young for active teaching yet, but we have great hopes."

Belcher Pupils Active

From coast to coast the pupils of Ernest Belcher are represented wherever there are dance activities. New York: Adelia Moulton at Radio City. Touring the East: The Sharp Twins. Chicago: Ruth Squire and Beth Lockhart at the Edgewater Beach Hotel, and Jeanne Tyler and Gower Champion at the Drake Hotel. Hollywood and films: Carmen Samaniego, sister of Ramon Novarro, and Nina Sandoval, star of the Santa Barbara Fiesta, are doing the solo dance numbers for Grace Moore's picture *Interlude.*

Pioneer Passes

Henry J. Kramer, owner of Los Angeles' first dancing school, died suddenly of a heart attack on November 24 in Los Angeles. Mr. Kramer, who was 73 years old, had been ill for several weeks. He was a member of the American Society Teachers of Dancing, and opened his school in Los Angeles in 1888, continuing with it until 1920 when he retired. He is survived by his widow, Mrs. Harriet Kramer and his sister, Miss Julia Kramer, who was long associated with the school.

● HARTFORD, Conn.—The Dancing Teachers Club of Connecticut, D. M. A. affiliate No. 18, is announcing a one-day Normal Course to be held at the Bond Hotel on Sunday, January 17. The faculty will include Margit Tarasoff, Margie Hartoin, Alan De Sylva and Donald Sawyer.

Top Row (left to right)—SHEROD DEANE, *pupil of the Roma Serra Dance Studios, Pittsfield, Mass.;* RUTH ARNOLD, *of the Hirsch-Arnold School in San Francisco;* "DEEDE," *an outstanding dancer now in Hollywood with Sara Mildred Strauss. In the winter she operates her own school in Daytona Beach, Fla. Second Row (left to right)*—SHIRLEY GAY OSWALD, *pupil of Hazel Nuss of New Orleans, danced on a program for the D. M. A. this summer.* LOUISE VELLA, *associate instructor in the Jane Vella School.* JANE VELLA, *of Washington, Pa. Third Row (left to right)*—VIOLET STRANDZ *and* LEUL AUDY, *of the Modern Concert Group of the Gladys Hight School, Chicago.* MILDRED HIRSCH, *of the Hirsch-Arnold School, San Francisco.* BETTY FELSEN *who heads her own school in Cleveland, Ohio. Fourth Row (left to right)*—DOROTHY METZGER, *a pupil of Lois Pond, of New York.* RAYNA ALLEN *who heads her own school in San Francisco.* LENA MAE PEEK, *pupil of Elberta's School, Miami, Fla., who does tap work in theatres and clubs.*

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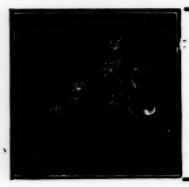

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DANCE EVENTS

(*Continued on page* 30)

formed a *pas de deux* from *Love Song,* and this they did with great beauty of conception and real ability on the part of both Miss Page and Mr. Stone, who, of course, remains a fine ballet dancer and the outstanding artist of this type of dancing in Chicago.

•

The three Chicago performances by the Jooss European Ballet created tremendous interest in Kurt Jooss' choreography. His emphasis on the theatre-idiom, which in turn is based on realism, brings to the dance art a powerful medium for expressing adequately themes of purpose and content. There is a fineness of the dramatic-nuance in his ballets which brings to the dance a fresh point of view which enhances its importance to a remarkable status.

Whereas the Ballet Russe is the perfect vehicle for the expression of the romantic plane of the dance, Kurt Jooss has contributed to the art a combination of theatre qualities for the complete expression of the human element, a language empowered with meaningful gestures rather than artistic formulas.

DANCE EVENTS—CALIFORNIA
by DOROTHI BOCK PIERRE

Serge Oukrainsky—Trinity Auditorium, October 23.

James Petrie opened his Artist Series with Serge Oukrainsky and members of the Pavley-Oukrainsky Ballet. The program was long and diversified, displaying the wide range of material Mr. Oukrainsky has gathered through his years as dancer and choreographer.

Paula de Cardo and Margaret O'Brien were the premiere danseuses, and Frederick Valesco, premier danseur.

It is unfortunate that the opening concert of the new season should carry on the abuse of previous seasons in Los Angeles by presenting students under the guise of a professional concert and charging the public the fee which gives them the right to expect professional dancers. The result cannot help but be disastrous for all concerned. The dancers suffer because the inference drawn is that they are poorly prepared, and the dance concert field as a whole suffers because the layman believes that he is incapable of enjoying concerts and so stays away from all of them, good or bad.

Mr. Oukrainsky has always been a good showman and he knows how to stage numbers with delightful costuming. His choreography at times seems a little old fashioned, but through his long experience he unquestionably has much to offer students of ballet.

The dancers were young and some of them very lovely, and showed promise for future work, but they were students, not professionals.

Margaret O'Brien danced three numbers with Mr. Oukrainsky: *Death and the Maiden,* danced to vocal accompaniment; a delightful bit of fun, *Flirtation, 1870;* and the *Gypsy* from his opera Carmen ballet. Miss O'Brien has a clean technique and considerable verve, but needs practical experience to teach her the fundamentals of "selling" theatrically her best points.

Maxine White was a lovely and delicate little ballerina in a brief number.

Paula de Cardo danced two numbers on point, but showed to greatest effect in a *National Mexican Dance* which she danced with Frederick Valasco.

Frederick Valasco caught the fancy of the audience with a well-executed *Farruca.*

Miss Carol Van Alstyne was the accompanist.

Elizabeth Talbot-Martin and Horace Okey—Ebell Theatre, October 27.

It is always a pleasure to be able to report improvement in the work of a dancer, and so in the case of Miss Talbot-Martin. She has improved her concert work considerably since her last concert in the spring. She has acquired a broader, more encompassing form of movement, she shows greater restraint in her pantomimic interpretations, and she has softened her satires.

In the program with Mr. Okey these improvements were manifest. She is still inclined to use a technique which is eloquent in some ways, but misses many points because of too little control of the muscles. If she would correct this form which is at times almost sloppy, her projection would improve greatly.

Miss Talbot-Martin has a decided flare for design, line and general theatrical effect, but she still needs direction, and if she hopes to reach the pinnacle of the profession, for which she is striving, she will have to gain greater technical proficiency. This lack of technique was especially noticeable in *Centrifugal Variations,* in which bent knees and wobbly turns and a most apparent dizziness detracted from one of the most delightful numbers on the program. This was true of Mr. Okey's part in this group also.

Mr. Okey showed to best advantage in *A Light Oration,* which was a satire on the soap-box revolutionary orator. His costume was effective, and the lighting unusually good, with a use of multiple shadows most interesting in design, and if you wished to think so, significant.

Mr. Okey does not possess the dramatic flare that Miss Talbot-Martin has to a marked degree, and he seemed nervous and ill at ease. He is not sufficiently sure of his technique, so he does not sustain his movement or get its fullest value, nor is he sufficiently sure of himself to project either his personality or his ideas to his audience. He has good ideas and the desire to dance, and a strenuous course in masculine technical control would aid him immeasurably.

The program was unusually interesting in its layout and basic idea.

Miss Talbot-Martin is developing greater poise, but she needs technique and a really fine choreographer to display her talents to their fullest value. It will be interesting to watch her future development.

Bertha English was the accompanist.

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MODERN DANCE

(*Continued from page* 15)

general category of play than of art; that is, its purpose is to benefit the dancer rather than the spectator. Nevertheless, it violates in no smallest detail the principle with which we are here dealing. Man plays for reasons of compensation, to supply outlets for his native proclivities which his ordinary life denies him. His dancing for purposes of play grows out of his emotional needs and in its simplest forms is merely self-expression. As it develops into more elaborate forms, is organized into contests and games, involves other players and eventually an audience, it is seen to be growing away from the classification of play and toward that of spectacle. Thus, professional baseball, probably the most highly elaborated form of play-dance of which we have any knowledge, has ceased entirely to be recreation for the players and has become pure spectacle. The creative impulse has disappeared and only skill in performance remains. The compensation to the performers is no longer emotional and psychological, but in a high degree financial!

In a somewhat similar transformation, certain bits of physical movement which have been indulged originally by play-dancers for their own pleasure have been dissociated from their emotional and compensatory origins and made into spectacular technical elements. Thus tap dancing and its sister arts have grown up, and thus the ballet has acquired its *cabriole,* its *entrechat,* its *pirouettes,* and any number of other brilliant bits. As they have been taken over into the essential vocabulary of the academic code of movement, their original impulse has been disregarded and only their effectiveness in design, etc., retained. They cease, therefore, to be play, compensation, self-expression, and become technical material.

To an even greater extent than the recreational dance, the expressional dance of earlier civilizations has contributed to the development of that style of spectacular dance which we know as the academic ballet, the *danse d'ecole.* Indeed, the ballet, like every other vital dance form, was in its earliest stages what we here refer to as modern dance; that is, it was an expressional medium before it became crystallized into a code.

If we examine the beginnings of the ballet in the Renaissance courts we cannot fail to see that it grew out of an impulse which was basically as much a social urge as the dance of primitive man. It was equally a matter of emotional striving to achieve an ideal which was felt to be true. Nowadays we are likely to regard the *port de bras,* for example, as being merely pleasing in line and balance; not so the Renaissance courtiers. To them it was a step toward the attainment of an elegance and an idealized state of culture which the newly unearthed treasures of ancient Greece and Rome had revealed as desirable. It is not accidental or in any sense trivial that early ballet masters taught their pupils how to remove their hats, how to greet each other with curtseys, and the like. This was all an important element in the attainment of that goal toward which their emotional urges were leading them.

Little by little, as these urges were satisfied in the accomplishment of something of the ideal toward which they had been leading, the dance itself began to lose its expressional appeal; its movements were admired for their external beauties, were turned over to an academy for codification on the basis of their technical elements—the five positions and the like—the court ceased to dance and began to watch professional dancers do it for them, and what had been expressional became purely spectacular. From this point the whole character of its life underwent a change; it started a brilliant new career along lines totally separate from those along which it had been developed, becoming increasingly aesthetic in its appeal, and, to use an overworked word, objective.

But this did not imply by any means the end of expressional dancing. No set of circumstances can eliminate any of the three essential classes of dance from a healthy culture. If the spectacular dance was developed to new heights of refinement and, indeed, into a veritable new world of possibilities, it did not in the least interfere with the spontaneous dancing of the countryside with its cutting of capers for sheer exuberance, and its rituals of tree worship, of vegetation magic, of religious and erotic significance. Frequently the ballet masters of the court went deliberately to these spontaneous sources for new materials, and put them through the familiar process of separating their spectacular features from their expressional features and making choreographic material of them.

Throughout the centuries rebels have periodically sprung forth within the ballet, insisting upon a return to the expressional principle. First among them Noverre demanded that the ballet leave off its then dry routine and become a representational art like acting. The great Romantic Movement in the early 19th Century wrought another change by insisting that all the arts express more of the life about them. We are sometimes inclined to look on the technical changes in the academic ballet of that period as merely an extension of acrobatics, but this is to regard merely the surface and to ignore the underlying realities.

Taglioni and her colleagues did not rise on their points for the first time in history because they wanted to be acrobats, but because they were prompted by the strong emotional

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urge of their time to escape from the materialistic world into the realm of the spiritual and unearthly. What more natural than that the dance should deny the pull of gravity, of earth forces, and picture the freed soul as dwelling in ethereal realms where the gross and sensuous elements of life could not control them. Today when we see jazz routines and the like on points it is clearly evident that we have forgotten the impulse which originally gave rise to the use of points, and have taken merely the effectiveness of its surface as choreographic material. What was once distinctly modern dance has become again purely spectacular.

Fokine, some thirty years ago, produced the greatest of all the modern revolutions in the ballet, insisting on the abandonment of the merely routine habits of the academic approach and the restoration of the expressional principle. His influence is too fresh to require any description here. Already, however, we begin to see the expressional basis of his reform disregarded by those who have come after him, while the surface of his innovations in movement is being accepted as standard material for purely spectacular use.

This is the historic course of the spectacular arts, and to criticize it is very much like criticizing the laws of evolution or of gravitation. As we have previously seen, it is not the function of the spectacular dance to deal in expressional values, but rather to take material suitable for effective theatrical presentation from whatever source available and adapt it to its own purposes.

The first great innovator to see that if the expressional dance was to maintain its existence in the full control of its powers it must separate itself from the field of the spectacular dance, was Isadora Duncan. That she was trying to revive the Greek dance is such nonsense that it should no longer be necessary to deny it; she herself denied it so fully and so often that only perversity could keep the myth alive. Isadora was not trying to revive any kind of dance; she was attempting to re-establish the age-old expressional principle of dancing as the basis of a self-sufficient art, but certainly not to bring to life any dead form from the past.

Even some of her own disciples have failed to understand her contribution in its historic sense and have subjected her to the very process of standardization which she was so eager to avoid; they have taken the surface of her type of movement and crystallized it into choreographic material. As such it is far too simple and narrow in range to have any spectacular value whatever, and to attempt to use it in such a manner is not only to do a great injustice to a great artist but also to provide a woefully dull evening in the theatre.

The modern dancers who have followed Isadora have carried on the principles which she uncovered so lucidly, but have rightly seen that this involved abandoning her particular movements and allowing new ones to develop in accordance with the demands of the new emotional concepts to be conveyed. Similarly, the particular personal styles and specific movements of contemporary modern dancers must in turn be abandoned before they are allowed to become stereotyped. Already we have seen Graham, Humphrey, Wigman, movements utilized for their surface values alone by other dancers without regard for their expressional impulses; and there can be no objection to this so long as the result is spectacularly effective and makes no pretense of being modern dance in the full expressional implications of the term. Such a practice would be disastrous only if the principals themselves, Graham, Humphrey, Wigman, were to begin treating their specific vocabularies as final, as new academic codes. This they give no indication of doing at present, for their techincal methods have remained thus far in a constant state of change and plasticity, strongly marked by their personal styles, to be sure, but showing no signs of crystallization.

To sum up briefly, what we erroneously call modern dance is actually the oldest type of dance in the world, based on the principle of expressional movement which has been found to operate as the primal instigator of dance throughout human history and perhaps even down through the lower types of animal life as well. Aside from its function as an independent art medium, it has contributed and continues to contribute not only actual material but also formative impulses to the spectacular dance, though the two departments of dancing must inevitably remain separate and distinct from each other in their final ends. The actual movements of the expressional dance grow out of the emotional concepts which it is the dancer's intention to convey to his audience, and must therefore be in a continual state of change, since the dancer is continually interested in conveying new concepts which arise in the life about him. As soon as the specific movements created by expressional impulses become formalized and codified for their spectacular values, they obviously cease to be part of the expressional dance and become ingredients for the spectacular dance alone.

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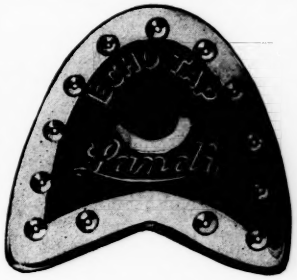

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MUSIC HALL

(*Continued from page* 21)

materials, there are many times when the routines are so strenuous as to cause the replacement of costumes before the week is up.

As I have explained, even though I had to interview these girls by stopping them for a moment wherever I might happen to encounter them and exclaiming "Who are you?" "Where are you from?" "What is your ambition?" etc., etc., I was able to glimpse quite definitely their extreme enthusiasm for their work upon the stage. This struck me as being really remarkable in view of the fact that many of them have been working on the stage of the Music Hall, giving four and five shows daily since the opening of the theatre. And, what is even more remarkable, they display a salience of enthusiasm for any measure of success which anyone of their associates might attain. Even while I was talking with a few of the girls whom I had cornered in the library, one of the ballet girls came hurrying up to us with news that she had been assigned a solo part for the following week. My interview was immediately put to an end. All eyes were turned upon their fortunate sister and she was literally swamped with effusive questions. "How marvelous!" one exclaimed. "What are you going to wear?" chimed in another. "What are you going to do?" etc., etc. This reaction was quite unusual, for me at least, and gave me the very slant that I had been looking for. (In many of our dance organizations today nothing but jealousies and dissentions exist in the personal relations of the dancers.) This was undoubtedly the answer to the question that I had asked myself so many times when seeing the Rockettes and Ballet girls from the viewpoint of the spectator. Once again the old questions popped into my mind, What can these girls who are of such a sameness upon the stage be like off stage? Are they separate personalities? What are they thinking while performing a difficult precision routine? Are their thoughts of a sameness too?

Yes, undoubtedly here was the answer.

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There is one thing, however, they *all* have in common: They all have ambitions to become great dancers!

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D.T.B.A. BULLETIN

by ROBINA SWANSON

Secretary-Treasurer

The gauntlet of bitter opposition was hurled in the face of the dance school operator who bolsters enrollment in his school by false and misleading promises of stage, screen and radio careers by the members of the D. T. B. A. at their regular monthly meeting on December 6. The discussion, which came as an aftermath of a reprimand by the body of a member charged with unethical practice in obtaining pupils, reached a boiling point after several members related how their schools had lost students, in some instances only temporarily, to schools whose solicitors promise anything for the sake of their commissions.

"Self-preservation will compel me to engage a corps of salesmen," said Bernie Sager, whose school in Great Neck, L. I., has lost several pupils to another, "unless something can be done to stop this type of competition. My chief competitor is a man who knows absolutely nothing about the teaching of dancing, his instructors change almost every week, yet he claims to have the finest instructors in New York and to have stage and screen connections possessed by no other school in Long Island. This not only hurts my business but is lessening the public respect for even the legitimate dancing teacher."

Parallel conditions were reported in Newark and Jersey City, N. J., and in almost every section of the five boroughs of New York City. It was explained by Thomas Parson, executive secretary, that if absolute and unrefutable proof could be obtained showing that remarks tending to minimize the ability of, or in any manner the "running down" of another school had been made by representatives of the schools in question, court action could be instigated against the offenders. Rumors alone, he pointed out, were inadequate in dealing with the situation.

An all-day session will be held at the Hotel Park Central on Sunday, December 27, with a faculty including Sonia Serova, Salvatore, Paul Mathis, Adolph Blome, Jack Dayton, Karl Peters and Johnny Plaza.

During the material session Jules Stone presented an intermediate tap number; Nadia Gueral returned by request to teach children's dances; Bernie Sager proved his versatility in the presentation of his new ballroom number, *The Shag-Hop,* which has proved popular among the youngsters in and around New York City. Florence Cannock Parsons, wife of our executive secretary, was rewarded for her untiring efforts in attending to the clerical duties of the association and by being elected to honorary membership.

Seventeen new members were on hand to take the oath of membership, which was administered by President Lindsay.

Jack King, member from Jamaica, L. I., was elected to fill the unexpired term of director, created by the resignation of Louis H. Chalif.

DANCE OF ORIENT

(*Continued from page* 24)

Aside from the fact that her costume is a brilliant affair, her postures are ideally executed. The customary form of accompaniment to the dance of the Nautch is the song of the dancer or the drum and the flute. It is not uncommon for the magnates of India to have whole troops of nautch girls in their employ. While the religious dances of India are slowly disappearing, the present forms of Hindu dancing are "decadent, artistically as well as morally."

In the dance of Java we find the practical fulfillment of all things Oriental. The *Wayang Orang,* a dance-drama or puppet play, as it is more commonly called, is an artistic and beautiful representation of the art of dancing. Except for the *Nöh Play* of Japan, there is no other dance to which tradition and time have added such perfection. The dances of Java, based on the old Sanskrit legends of India, are still respected as divine activities.

Although the dance of the Philippines is distinctive for its sense of rhythm, there is a complete lack of a real dance art. Due partially to the influx of American ideas, the native dances of Manila are fast becoming obsolete. Schools and religious societies are making a valiant attempt to retain the spirit of these dances in their festivals.

In Ceylon we find a gay and vigorous dance. Because of the physiographic conditions of the region, dancing is said to belong chiefly to the agricultural class.

Thus we see that the beauty of the art of the dance in the East lies not in its momentary flash of color or in its suggestive bodily movements but rather in the fact that "Eastern dancing still strives to symbolize by graceful gestures identified with a succession of beautiful postures some fundamental concept of life." Truly the Orient, like the islands of the Pacific, translates "into movement all the color of brilliant flowers, all the joy of sunshine and the passion of perfumed nights."

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KENJI HINOKI

(*Continued from page* 20)

with the main school in Tokyo. He teaches the classic Japanese dance and the Occidental dance. He has student assistants, but only he, by inherited right, may teach the classic Nöh.

Throughout the history of Japan the strong influence for good, and the important political and religious part played by dancing is of tremendous interest to students. For many centuries, when the pleas and intrigues of statesmen have reached an impasse, dancing has come to the aid of the people and guided them in the way they should go. This is true of Japan as of no other civilized country.

Hinoki saw with growing alarm that the people were divided into two distinct groups having little in common, and even feeling resentment toward each other. This was no political disagreement, it was much closer to the people than even that. It was the almost total lack of understanding between the youth of the country and the older generation.

In his eagerness to make me understand clearly this separation Hinoki grasped the lapels of his faultlessly tailored grey sack suit, shook them a bit, and said, "Clothes decide feelings and thoughts. Kimonos or regular suits. Modern youth dress like this, they think like occidental. Those who wear kimonos have pure Japan mind, only study pure Japan classic dance. Clear line between two."

It was really his discovery of this divergence of feeling and interest which made him determine to teach dancing. He is very earnest about his desire to combine the finest of both dances and create a new Japanese dance art which will be understood and accepted by both groups, and at the same time make the Japanese art more understandable to the occidental mind.

As he says, "The second generation makes the revolution," and he also saw in this the alarming possibility that in the greater popularity of the modern dance with the youth the old traditional dance might finally disappear completely.

The old Japanese is very restrained. His art is built upon a poetic form, and each movement interprets a word or line of the poem. This makes the art an enigma to the mind of the occidental, whose dance is based on rhythm, and Hinoki set himself the task of re-translating Japanese classic dances in a modern idiom. The success of his schools in Japan and the enthusiasm aroused in his audiences here shows that he is succeeding.

His method is to take a traditional classic Nöh, retain its story and its most significant movements, then add occidental rhythm, sweeping, modern dance movements, and freedom of emotional pantomimic expression; retain the historical costume but eliminate the rigid etiquette which accompanies the wearing of the costume, and also discard the Nöh mask, which permits the use of facial expression.

He uses the same method with his musical accompaniment. He retains the poetical words of the poems and songs, and the traditional instruments, but he very often adds the occidental piano and violin with their more sustained notes and stronger rhythms. Sometimes he employs only occidental music for his dances, being especially fond of Debussy.

The Japanese are great admirers of the occidental symphonic musical form, and visiting symphony orchestras play to packed houses in Nippon.

Kenji Hinoki will be in this country until January when he will leave for Europe, but he is planning to return next year for a concert tour.

As we were about to part he hesitantly extracted his wallet from his breast pocket and with a disarming, boyish grin, eagerly held out a small, much handled photograph of a beautiful and charming woman, dressed in kimono, kneeling, arranging flowers. "You see, I travel around world with my mother," proving that modern Japan still clings to sentiment and tradition.

AGNES de MILLE

(*Continued from page* 18)

of primitive musical instruments, and the Dolmetsch children assist at both. Upon the death of their parents they will carry on the work. Miss de Mille has found invaluable material in these original recordings.

"Over thousands of years the basic vicissitudes of life have changed but little—fear of the unknown, desire for security, the inexorable laws of nature are still with us. Primitive dancers recorded their interpretations that can be used significantly in many dances today."

Included in the London concert will be several of the numbers from *Romeo and Juliet* and some European court dances of the Renaissance that Miss de Mille has not presented in this country. She will also work on an Irish and American suite to be given in America when she returns. Foremost in her plans for the future are some satiric dances to the music of Stravinsky. One is an anti-war number that interests her particularly.

"It is a modern theme especially suited to modern music. I hope I can work into it the emphatic appeal I want it to carry, that people will remember it longer than words they read."

Even before she left America Miss de Mille was looking forward to her return.

"I find that my dancing suffers if I stay away too long," she said. "One is naturally more at peace, more relaxed at home. I expect to tour the United States when I get back and learn more about the country. On March 28th I will make my first appearance in Chicago. The audiences of New York are my favorites. They are the most intelligent in the world, and certainly the most inspiring to the artist. Other audiences may be more polite and indulgent but the interest is not the same."

As she waved good-bye when the huge ship moved laboriously out into the river, she seemed very American, this dancer. Young and alive, so vitally interested in her art and its future, it gave one a warm feeling to think of her before London audiences, and to look forward to her return when America can once more claim her talents and her promise.

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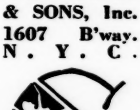

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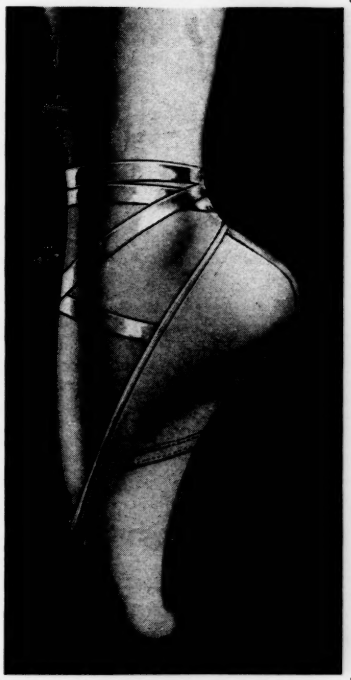

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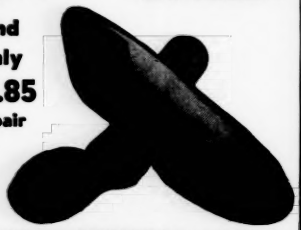

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SHAN-KAR

(*Continued from page* 16)

musicians with the depth of the eloquent details of the artistic finesse that characterizes the productions of only the Moscow Art Theatre.

It is not necessary for Shan-Kar to work so hard. He can do well with less than half the work he devotes to the perfection of a ballet. But beside the artistic obligations of a great artist, Shan-Kar is looked upon by 350,000,000 people of India as their Ambassador of Art to the world at large. Shan-Kar loves India passionately; and worships her great arts most devotedly. So this feeling of national duty and national pride makes him work harder than is necessary.

Shan-Kar is a great humorist; and his humor is contagious. He can spend hours telling stories in a delightful manner that makes his listeners laugh and roar. This humor eases many of the disadvantages and discomforts of constant travelling in different parts of the world under, at times, most trying conditions.

And again, during rehearsals, when Shan-Kar feels that a member of his company is tired or absent-minded before the work is finished, he tells a story. The dancer or the musician is refreshed and applies himself to the work with renewed vigor.

Quite unlike most of the dancers in the West, Shan-Kar is not satisfied only with the outer expression of a dance. He delves deeper and deeper within until he stands face to face with the very soul of art; and that effulgent glory of the soul of art he reveals in the movements of his matchless dance body. What great Western dancers try to accomplish with high and long and wide jumps, Shan-Kar accomplishes in the almost motionless motion of his feet, arms and body. He dances most profoundly when even the numerous bells on his ankles forget to sing and join the master dancer in the silent worship of the beauty of the dance.

While motoring together in New York, I once asked Uday Shan-Kar: "What is the secret of your success, Uday?"

Shan-Kar began to smile and scratch his head. Then he looked at Simkie, his worthy and charming dancing partner. At last he spoke in grim sincerity:

"The first secret of my success is my great love for the superb arts of India so little known, and much less understood in the West."

"What is the second secret of your success?"

"It is discipline. This technique of discipline I have learned from the West. As a dancing partner of Anna Pavlowa and as a member of her company I had to go through the rigours of Western discipline. I am grateful to this Western discipline for the success of my company. So this combination of my love for the arts of India and the discipline of the West is the secret of my success."

"Has the Hindu system of breathing anything to do with your success as a dancer?"

"Of course, I practise our system of breathing. This is one of India's greatest contributions to humanity. What is the human body without the breath? It is dead and gone in a minute or two! Our system of breathing is of great help to me as a dancer."

Then I told him what I had witnessed only a few days ago: One morning Shan-Kar, Simkie and I went to the studio of Dr. Arnold Genthe, the great photographer, who was to photograph Shan-Kar and Simkie. Two or three pictures were taken. Dr. Genthe went into the next room, getting ready to take some more pictures. Shan-Kar was standing in front of a curtain. We three were talking. Of a sudden Shan-Kar became absolutely silent. His sudden silence made me look at him. He looked strange. He was pressing his lips hard together. His lungs and his abdomen were moving. He was breathing deeply and was using the breath of life in a mysterious way inside his body. Slowly his eyes became electrified. His body became radiant. His face acquired a divine glow, the way we see it when he dances. In a minute he stood absolutely transformed, bathed in a dazzling radiance and anointed in the effulgence of a new glory and a new beauty. I said nothing and in silence watched Dr. Genthe who had returned, take more photos of Shan-Kar.

When reminded of this strange experience I had witnessed, Shan-Kar said: "I always practise *pranayama* (Hindu system of breathing) while getting ready for a dance. Breath control is essential even to my dances."

Humility of spirit is one of the greatest secrets of Shan-Kar's success. Conceit is contrary to his character. How reverently he bows to his audiences! With the slow and sweeping movements of his head and palms joined together he bows to each and every one in the balcony, in the boxes, and in the orchestra. The greater the ovation, the humbler he becomes. Once the ovation in New York was so great and insistant that at the end Shan-Kar fell on his knees, and touched the floor of the stage with his kingly forehead. While the audience was worshipping his art; he deified the audience by his all-conquering humility.

COMEDY DANCE

(*Continued from page* 28)

A rose is thrown at my feet, by an imaginary, beautiful and adoring señorita seated in the gallery. I pick it up and smell it, the odor is slightly pungent. I show that only for a second—I must be polite to the gracious lady. I have forgotten all about the bull and the fight until a sudden loud "Moo" brings me to my senses. (I use an imaginary bull but by my pantomime the audience can guess what the bull is supposed to be doing.) I tease the bull with my red cape, and swing the cape lightly and gracefully around my body and over my head—then just as I convey the idea that the bull is coming in my direction, I swing the cape once more over my head and, woe is me, I get my head all wrapped up in it and extricate myself only in time to flee from the bull who is coming at me in full pursuit. I haven't time to get at my sword, and in order to protect myself, start boxing with the bull in true prizefighter fashion. I manage to knock him down, pull out my sword and finish him off. I then acknowledge the bravos of my wildly cheering señoras and señoritas—go back to the bull, with great effort pick him up over my shoulder and laboriously but triumphantly carry him off the stage.

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